



HIEROGLYPHICA



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## THE HIEROGLYPHS OF HORAPOLLO NILOUS

TRANSLATED BY  
ALEXANDER TURNER CORY



TRADITION



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## PREFACE

FOR some years past an ardent spirit of enquiry has been awakened with regard to the interpretation of the hieroglyphics inscribed upon the monuments of Egypt. For ages, these had been looked upon as the depositories to which had been committed the religion arts and sciences of a nation once pre-eminent in civilization. Attempts had been continually made to penetrate the darkness, but without the slightest success, till the great discovery of Dr. Young kindled the light, with which the energetic and imaginative genius of Champollion, and the steady industry and zeal of his fellow labourers and successors, have illustrated almost every department of Egyptian antiquity, and rendered the religion and arts, and manners of that country, almost as familiar to us as those of Greece and Rome; and revived the names and histories of the long-forgotten Pharaohs. The ill success of every previous attempt, may in a great measure, be attributed to the scanty remnants of Egyptian literature that had survived, and the neglect into which the sacred writings of Egypt had fallen, at the time when Eusebius and several of the fathers of the Christian church turned their attention to antiquity.

The ravages of the Persians had scattered and degraded the priesthood of Egypt, the sole depositories of its learning. But the fostering care of the Ptolemies reinstated them in splendour, and again established learning in its ancient seat. The cultivation of the sacred literature and a knowledge of hieroglyphics continued through the whole of the Greek

dynasty, although the introduction of alphabetic writing was tending gradually to supersede them. Under the Roman dominion and upon the diffusion of Christianity they further declined; but the names of Roman emperors are found inscribed in hieroglyphic characters, down to the close of the second century, that of Commodus being, we believe, the latest that appears. During the two centuries that succeeded, the influence of Christianity, and the establishment of the Platonic schools at Alexandria, caused them to be altogether neglected.

At the beginning of the fifth century, Horapollo, a scribe of the Egyptian race, and a native of Phænebythis, attempted to collect and perpetuate in the volume before us, the then remaining, but fast fading knowledge of the symbols inscribed upon the monuments, which attested the ancient grandeur of his country. This compilation was originally made in the Egyptian language; but a translation of it into Greek by Philip has alone come down to us, and in a condition very far from satisfactory. From the internal evidence of the work, we should judge Philip to have lived a century or two later than Horapollo; and at a time when every remnant of actual knowledge of the subject must have vanished. He moreover, expressly professes to have embellished the second book, by the insertion of symbols and hieroglyphics, which Horapollo had omitted to introduce; and appears to have extended his embellishments also to the first book. Nevertheless, there is no room to doubt but that the greater portion of the hieroglyphics and interpretations given in that book, as well as some few in the second book, are translated from the genuine work of Horapollo, so far as Philip understood it: but in all those portions of each chapter, which pretend to assign a



reason why the hieroglyphics have been used to denote the thing signified, we think the illustrations of Philip may be detected.

In the first stages of hieroglyphical interpretation, this work afforded no inconsiderable light. But upon the whole, it has scarcely received the attention which it may justly claim, as the only ancient volume entirely devoted to the task of unravelling the mystery in which Egyptian learning has been involved; and as one, which in many instances, unquestionably contains the correct interpretations. In the present edition of the work, where any interpretations have been ascertained to be correct, the chapter has been illustrated by the corresponding hieroglyphic. In those cases where the hieroglyphic is mentioned, but an incorrect interpretation assigned, engravings have been given of it, as well as of the hieroglyphic corresponding to such interpretation, wherever these have been ascertained: and they have been inserted in the hope that they may lead persons better acquainted with the subject to discover more accurate meanings than we have been able to suggest.

Among the engravings is inserted a complete Pantheon of the great gods and goddesses of Egypt—Khem, of whom Osiris is a form, is the great deity corresponding to the Indian Siva, and the Pluto of the Greeks—Phtha, of whom Horus is another form, is the Indian Brahma, and Greek Apollo—and Kneph is the counterpart of Vishnu and Jupiter—Isis, of Vesta—Hathor, of Venus—Neith, of Minerva—and Thoth, of whom Anubis is another form,<sup>1</sup> is the origin of Mercury.

In this edition, the best text that could be found has been adopted, and in no instance has any emendation been

hazarded without express authority; and our own suggestions have throughout been inserted in the notes, or within parentheses. And at the end will be found an index of the authors and manuscripts referred to, as well as the celebrated passages of Porphyry and Clemens relating to Hieroglyphical interpretation. To Lord Prudhoe, at whose request and expense this work has been completed, and by whom also a very considerable part of the illustrations has been furnished, I beg to return my most sincere thanks. To Sir Gardner Wilkinson's published works I am much indebted, as well as to his assistance in the progress of the work; also to the kindness of Messrs. Burton, Bonomi, Sharpe, and Birch, who have respectively supplied several additional illustrations. But for more convenient reference, I have generally cited Mr. Sharpe's vocabulary, in which are comprised in a condensed form almost all the established discoveries of his predecessors.

The edition of Horapollo by Dr. Leemans has afforded some illustrations, and several of the various readings subjoined; and it is with great pleasure that the reader is referred to that work for almost every passage contained in ancient authors which has any bearing upon the subject. The kindness of Mr. Bonomi, in executing designs for all the engravings, and of Mr. J. A. Cory, for the frontispiece and plates at the end, I beg with many thanks to acknowledge: and to Mr. I. P. Cory I am indebted for much assistance throughout the whole progress of the work, both in the translation and the notes, and in furnishing many of the illustrations and elucidations of some of the very obscure passages that occur throughout the work; and also for the labour of correcting much of the press, which he undertook for me while unavoidably engaged in other pursuits.

In conclusion, I beg to state, that upon myself must rest the responsibility of all the errors and deficiencies in the work, which I feel convinced cannot but be many; I trust, however, that they will in general be found comparatively unimportant.

Pembroke College, 1840.

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# BOOK 1

HORAPOLLO.

ΩΡΑΠΟΛΛΩΝΟΣ ΝΕΙΛΩΟΥ  
ΙΕΡΟΓΡΑΥΦΙΚΑ

Α ΕΞΗΝΕΓΚΕ ΜΕΝ ΑΥΤΟΣ ΑΙΓΥΠΤΙΑΙ ΦΩΝΗΙ,  
ΜΕΤΕΦΡΑΣΕ ΔΕ ΦΙΛΙΠΠΙΟΣ ΕΙΣ ΤΗΝ  
ΕΛΛΑΔΑ ΔΙΑΛΕΚΤΟΝ

THE HIEROGLYPHICS OF  
HORAPOLLO NILOUS

WHICH HE PUBLISHED IN THE EGYPTIAN  
TONGUE,  
AND WHICH PHILIP TRANSLATED INTO  
THE GREEK LANGUAGE.

*N. B The inverted commas in the text denote the parts which have been already recognized in the hieroglyphics: and the Italics between the text und notes refer to the hieroglyphical illustrations.*



## 1. HOW THEY DENOTE ETERNITY



ἀ. Πῶς αἰῶνα σημαίνουσι.

*I. Denotes Eternal.*

*II. Head of a God with the Basilisk upon it. The basilisk often passes over the head, and is occasionally found passing round it.*

*III. Denotes Immortality.—Sharpe, 186, 191.*

To denote Eternity<sup>2</sup> they depict the SUN and MOON, because their elements are eternal. But when they would represent Eternity<sup>3</sup> differently, they delineate a SERPENT with its tail covered by the rest of its body: the Egyptians call this Ouraius,<sup>4</sup> which in the Greek language signifies Basilisk:<sup>5</sup> And they place golden figures of it round the Gods. The Egyptians say that Eternity is represented by this animal; because of the three existing species of serpents, the others are mortal, but this

alone is immortal; and<sup>6</sup> because it destroys any other animal by merely breathing upon<sup>7</sup> it even without biting. And hence, inasmuch as it thus appears to have power over life and death, they place it upon the head of the Gods.

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## 2. HOW THE UNIVERSE



β'. Πῶς κόσμον.

*I. II. III. The three species of serpents found upon the monuments.*

When they would represent the universe, they delineate a SERPENT bespeckled with variegated scales, devouring its own tail; by the scales intimating the stars in the universe. The animal is also extremely heavy, as is the earth, and extremely slippery, like the water: moreover, it every year puts off its old age with its skin, as in the universe the annual period effects a corresponding change, and becomes renovated. And the making use of its own body for food implies, that all things whatsoever, that are generated by divine providence in the world, undergo a corruption<sup>8</sup> into it again.



### 3. HOW A YEAR



*I. A year.*

*II. ISIS SOTHIS, from the ceiling of the Ramesseion.*

*III. The palm branch; on which Thoth measures time.*

When they would represent a *year*, they delineate ISIS, i. e. a woman. By the same symbol they also represent the *goddess*. Now Isis is with them a star, called in Egyptian, Sothis, but in Greek Astrocyon, [the Dog' star]; which seems also to preside over the other stars, inasmuch as it sometimes rises greater, and at other times less; sometimes brighter, and at other times not so; and moreover, because according to the rising of this star we shew all the events of the ensuing year:<sup>9</sup> therefore not without reason do they call the year Isis. When they would represent the year otherwise, they delineate a PALM

TREE<sup>10</sup>[BRANCH], because of all others this tree alone at each renovation of the moon produces one additional branch, so that in twelve branches the year is completed.

#### 4. HOW A MONTH




δ. Πῶς μῆνας

- I. II. A month.
- III. The twelve months, divided into three seasons:

<i>Season of Vegetation.</i>			
<i>Thoth.</i>	<i>Paophi.</i>	<i>Hathor.</i>	<i>Choiak.</i>
<i>Season of Harvest.</i>			
<i>Toby.</i>	<i>Mechir.</i>	<i>Phamenoth.</i>	<i>Pharmuthi.</i>
<i>Season of Inundation.</i>			
<i>Pachon.</i>	<i>Paoni.</i>	<i>Epiphi.</i>	<i>Mesori.</i>

To represent a *month* they delineate a PALM BRANCH, or, the MOON INVERTED. A palm branch for the reason before mentioned respecting the palm tree; and the moon inverted, because they say, that, in its increase, when it has come to fifteen degrees,<sup>11</sup> it appears in figure with its horns erect; and in its decrease, after having completed the number of thirty days,<sup>12</sup> it sets with its horns inverted.

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## 5. HOW THE CURRENT OR CIVIL YEAR



*I. Year as used in dates that refer to the reigns of kings or ages of individuals.*

II. Year as an interval of time.—Sh. 634, 633.

'To represent the *current year*, they depict [with the sign of the year?] the fourth part of an ARURA: now the Arura is a measure of land of an hundred cubits. And when they would express a year they say *a quarter* [add the quarter?]:<sup>13</sup> for they affirm that in the rising of the star Sothis,<sup>14</sup> the fourth part of a day intervenes between the (completion of the solar year and the) following rising (of the star Sothis), because the year of the God [the solar year] consists of only 365 days;<sup>15</sup> hence in the course of each tetractery<sup>16</sup> the Egyptians intercalate an entire day, for the four quarters complete the day.

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## 6. WHAT THEY SIGNIFY BY DELINEATING A HAWK



ς'. Τί δηλοῦσιν ἱέρακα γράφοντες.

I. RA or PHRA, the Sun, also HOR.—Sh. 110.

II. HATHOR.

III. This figure is constantly found over the head of the Egyptian kings in the representations of their victories, as well as upon other occasions.

When they would signify *God*, or *height*, or *lowness*, or *excellence*, or *blood*, or *victory*, (or *Ares*, or *Aphrodite*,) [Hor or Hathor]<sup>17</sup>, they delineate a HAWK. They symbolize by it *God*, because the bird is prolific and long-lived, or perhaps rather because it seems to be an image of the sun, being capable of looking more intently towards his rays than all other winged creatures: and hence physicians for the cure of the eyes use the herb hawkweed: hence also it is, that under the form of a HAWK, they sometimes depict the *sun* as lord of vision. And they use it to denote *height*, because other birds, when they would soar on high, move themselves from side to side, being incapable of ascending vertically; but the hawk alone soars directly upwards. And they use it as a symbol of *lowness*, because other animals move not in a vertical line, but descend obliquely; the hawk, however, stoops directly down upon any thing beneath it. And they use it to denote *excellence*, because it appears to excel all birds—and for *blood*, because they say that this animal does not drink water, but blood—and for *victory*, because it shews itself capable of overcoming every winged creature; for when pressed by some more powerful bird, it directly turns itself in the air upon its back, and fights with its claws extended upwards, and its wings and back below; and its opponent being unable to do the like, is overcome.

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## 7. HOW THEY INDICATE THE SOUL



### ξ. Πως δηλοῦσι ψυχὴν.

*I. The departing soul.*

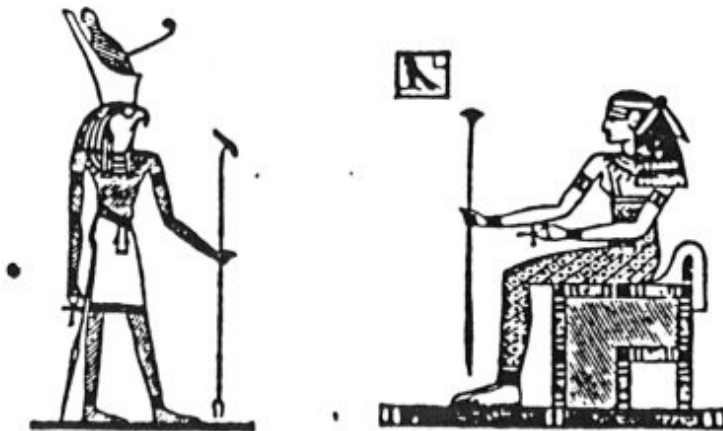
*II. The hawk found sitting upon the mummy cases.*

*III. The external mummy case.*

Moreover, the HAWK is put for the soul, from the signification of its name; for among ' the Egyptians the hawk is called BAIETH: and this name in decomposition signifies soul and heart; for the word BAI is the soul, and ETH the heart; and the heart, according to the Egyptians, is the shrine of the soul; so that in its composition the name signifies 'soul enshrined in heart.' Whence also the hawk, from its correspondence with the soul, never drinks water, but blood, by which, also, the soul is sustained.

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## 8. HOW ARES AND APHRODITE (HOR AND HATHOR)



ή. Πῶς Ἄρεα καὶ Ἀφροδίτην.

*I. Hor or Horus.*

*II. Athor, Hathor, or Thyhor, the Egyptian Venus.*

'To denote *Ares* and *Aphrodite* (*Hor* and *Athor*), they delineate TWO HAWKS;<sup>18</sup> of which they assimilate the male to Ares (*Hor*), and the female to Aphrodite (*Hathor*), for this reason, quod ex cæteris animantibus fœmina mari non ad omnem congressum obtemperat, ut in accipitrum genere, in quo etsi tricies in die fœmina a mare comprimatur, ab eo digressa, si inclamata fuerit paret iterum. Wherefore the Egyptians call every female that is obedient to her husband Aphrodite (*Hathor*), but one that is not obedient they do not so denominate. For this reason they have consecrated the hawk to the sun: for, like the sun, it completes the number thirty in its conjunctions with the female.

When they would denote *Ares* and *Aphrodite* (*Hor* and *Athor*) otherwise, they depict TWO CROWS [ravens?] as a man and

woman; because this bird lays two eggs, from which a male and female ought to be produced, and, ([except?] when it produces two males or two females, which, however, rarely happens,) the males mate with the females, and hold no intercourse with any other crow, neither does the female with any other crow, till death; but those that are widowed pass their lives in solitude. And hence, when men meet with a single crow, they look upon it as an omen, as having met with a widowed creature; and<sup>19</sup> on account of the remarkable concord of these birds, the Greeks to this day in their marriages exclaim, EKKOKI KORI KORONE, though unacquainted with its import.

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## 9. HOW MARRIAGE

θ. Πῶς γάμον.

To denote *marriage*, they again depict TWO CROWS, on account of what has been mentioned.

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## 10. HOW AN ONLY BEGOTTEN





# ί. Πῶς μονογένης.

*I. The Scarabæus signifies the world: it is very commonly found with the circle, emblematic of the sun, in front of it.*

To denote an only begotten, or generation, or a father, or the world, or a man, they delineate a SCARABÆUS.<sup>20</sup>

And they symbolise by this an *only begotten*, because the scarabæus is a creature self-produced, being unconceived by a female; for the propagation of it is unique after this manner:—when the male is desirous of procreating, he takes dung of an ox, and shapes it into a spherical form like the world; he then rolls it from the hinder parts from east to west, looking himself towards the east, that he may impart to it the figure of the world, (for that is borne from east to west, while the course of the stars is from west to east): then, having dug a hole, the scarabæus deposits this ball in the earth for the space of twenty-eight days, (for in so many days the moon passes through the twelve signs of the zodiac). By thus remaining under the moon, the race of scarabæi is endued with life; and upon the nine and twentieth day after having opened the ball, it casts it into water, for it is aware that upon that day the conjunction of the moon and sun takes place, as well as the generation of the world.

From the ball thus opened in the water, the animals, that is the scarabæi, issue forth. The scarabæus also symbolizes *generation*, for the reason before mentioned —and a *father*, because the scarabæus is engendered by a *father* only—and the *world*, because in its generation it is fashioned in the form of the world—and a *man*, because there is no female race among them. Moreover there are three species of scarabæi, the first like a cat, and irradiated, which species they have consecrated to the sun from this similarity: for they say that the male cat changes the shape of the pupils of his eyes according to the course of the sun: for in the morning at the rising of the god, they are dilated, and in the middle of the day become round, and about sunset appear less brilliant: whence, also, the statue of the god in the city of the sun is of the form of a cat. Every scarabæus also has thirty toes, corresponding with the thirty days duration of the month, during which the rising sun [moon?] performs his course. The second species is the two horned and bull formed, which is consecrated to the moon; whence the children of the Egyptians say, that the bull in the heavens is the exaltation of this goddess. The third species is the one horned and Ibis formed,<sup>21</sup> which they regard as consecrated to Hermes [Thoth], in like manner as the bird Ibis.

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## 11. WHAT THEY IMPLY BY DEPICTING A VULTURE



ια'. Τί γῦπα γράφοντες δηλοῦσι.

*I. Mother. II. Victory. III. Lower Egypt.*

To denote a mother, or vision, or boundary, or foreknowledge, or a year, or heaven, or one that is compassionate, or Athena [*Neith*], or *Hera* [*Saté*], or *two drachmas*, they delineate it *a mother*, because in this race of creatures there is no male. Gignuntur autem hunc in modum. Cum amore concipiendi vultur exarserit, vulvam ad Boream aperiens, ab eo velut comprimitur per dies quinque, during which time she partakes neither of food nor drink, being intent upon procreation. There are also other kinds of birds which conceive by the wind, but their eggs are of use only for food, and not for procreation; but the eggs of the vultures that are impregnated by the wind possess a vital principle.

The vulture is used also as a symbol of vision, because it sees more keenly than all other creatures; and by looking towards the west when the sun is in the east, and towards the east when the god is in the west, it procures its necessary food from afar.

And it signifies a *boundary*[landmark?] because, when a battle is to be fought, it points out the spot on which it will take place, by betaking itself thither seven days beforehand:— and *foreknowledge*, both from the circumstance last mentioned,

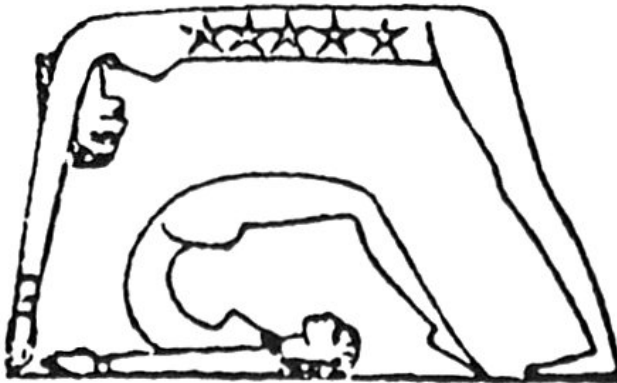
and because it looks towards that army which is about to have the greater number killed, and be defeated, reckoning on its food from their slain: and on this account the ancient kings were accustomed to send forth observers to ascertain towards which part of the battle the vultures were looking, to be thereby apprized which army was to be overcome.

And it symbolizes a *year*, because the 365 days of the year, in which the annual period is completed, are exactly apportioned by the habits of this creature; for it remains pregnant 120 days, and during an equal number it brings up its young, and during the remaining 120 it gives its attention to itself, neither conceiving nor bringing up its young, but preparing itself for another conception;<sup>22</sup> and the remaining five days of the year, as I have said before, it devotes to another impregnation by the wind.

It symbolises also a *compassionate person*, which appears to some to be the furthest from its nature, inasmuch as it is a creature that preys upon all things; but they were induced to use it as a symbol for this, because in the 120 days, during which it brings up its offspring, it flies to no great distance, but is solely engaged about its young and their sustenance; and if during this period it should be without food to give its young, it opens its own thigh, and suffers its offspring to partake of the blood, that they may not perish from want of nourishment:— and *Athena* [*Neith*], and *Hera* [*Saté*], because among the Egyptians *Athena* [ *Neith*] is regarded as presiding over the upper hemisphere, and *Hera* [*Saté*] over the lower; whence also they think it absurd to designate the heaven in the masculine, τὸν οὐρανόν, but represent it in the feminine, τὴν οὐρανόν, inasmuch as the generation of the sun and moon and the rest

of the stars, is perfected in it, which is the peculiar property of a female.

And the race of vultures, as I said before, is a race of females alone, and on this account the Egyptians over any female hieroglyph place the vulture as a mark of royalty [maternity?]. And hence, not to prolong my discourse by mentioning each individually, when the Egyptians would designate any goddess who is a mother, they delineate a vulture, for it is the mother of a female progeny. And they denote by it (οὐρανίαν) *heaven*, (for it does not suit them to say τὸν οὐρανὸν, as I said before,) because its generation is from thence [by the wind]:—and *two drachmas*, because among the Egyptians the unit [of money] is the two drachmas,<sup>23</sup> and the unit is the origin of every number, therefore when they would denote two drachmas, they with good reason depict a vulture, inasmuch as like unity it seems to be mother and generation.



*Netpe, as the upper hemisphere, or heaven; Isis, as the lower, or earth.*

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## 12. HOW THEY DENOTE HEPHÆSTUS [PHTHAH]



ιβ. Πῶς Ἡφαίστον γραφουσι.

*I. Neith, Athena, or Minerva.*

*II. Phthah Tore, the deformed pigmy God of Memphis, has a scarabæus on his head, and sometimes stands upon a crocodile.*

*III. Phthah Socari.*

"To denote *Hephæstus* [*Phthah*], they delineate a SCARABÆUS and a VULTURE, and to denote *Athena* [*Neith*],<sup>24</sup> a VULTURE and a SCARABÆUS; for to them the world appears to consist both of male and female, (for *Athena* [*Neith*] however they also depict a vulture) and; according to them, these are the only Gods who are both male and female.

## 13. WHAT THEY INTIMATE WHEN THEY DEPICT A STAR



ιγ'. Τί ἀστέρα γράφοντες δηλοῦσι.

*I. A figure denoting Prayer or Glorifying.*

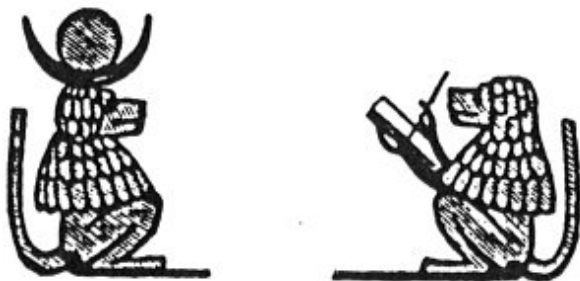
*II. The number 5.*

*III. From the architraves of the Ramesseion.*

When they would symbolise the *Mundane God*, or *fate*, or the *number 5*, they depict a STAR. And they use it to denote God, because the providence of God maintains the order by which the motion of the stars and the whole universe is subjected to his government, for it appears to them that without a god nothing whatsoever could endure. And they symbolise by it fate, because even this is regulated by the dispositions of the stars:—and also the number 5, because, though there are multitudes of stars in the heavens, five of them only by their motion perfect the natural order of the world.

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# 14. WHAT THEY DENOTE WHEN THEY POURTRAY A CYNOCEPHALUS



ιδ'. Τί κυνοκέφαλον γράφοντες δηλοῦσι.

*I. Ioh or Pooh, the Moon, a form of Thoth.*

*II. A common symbol of Thoth.*

To denote the *moon*, or the *habitable world*, or *letters*, or a *priest*, or *anger*, or *swimming*, they pourtray a CYNOCEPHALUS. And they symbolise the *moon* by it, because the animal has a kind of sympathy with it at its conjunction with the god. For at the exact instant of the conjunction of the moon with the sun, when the moon becomes unilluminated, then the male Cynocephalus neither sees, nor eats, but is bowed down to the earth with grief, as if lamenting the ravishment of the moon: and the female also, in addition to its being unable to see, and being afflicted in the same manner as the male, ex genitalibus sanguinem emittit: hence even to this day cynocephali are brought up in the temples, in order that from them may be ascertained the exact instant of the conjunction of the sun and moon.



And they symbolise by it the *habitable world*, because they hold that there are seventy-two primitive countries of the world; and because these animals, when brought up in the temples, and attended with care, do not die like other creatures at once in the same day, but a portion of them dying daily is buried by the priests, while the rest of the body remains in its natural state, and so on till seventy-two days are completed, by which time it is all dead. They also symbolise *letters* by it, because there is an Egyptian race of cynocephali that is acquainted with letters; wherefore, when a cynocephalus is first brought into a temple, the priest places before him a tablet, and a reed, and ink, to ascertain whether it be of the tribe that is acquainted with letters, and whether it writes. The animal is moreover consecrated to Hermes [Thoth], the patron of all letters. And they denote by it a *priest*,<sup>25</sup> because by nature the cynocephalus does not eat fish, nor even any food that is fishy, like the priests. And it is born circumcised, which circumcision the priests also adopt. And they denote by it *anger*, because this animal is both exceedingly passionate and choleric beyond others:—and swimming, because other animals by swimming<sup>26</sup> appear dirty, but this alone swims to whatever spot it intends to reach, and is in no respect affected with dirt.

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## 15. HOW THEY DENOTE THE RENOVATION OF THE MOON



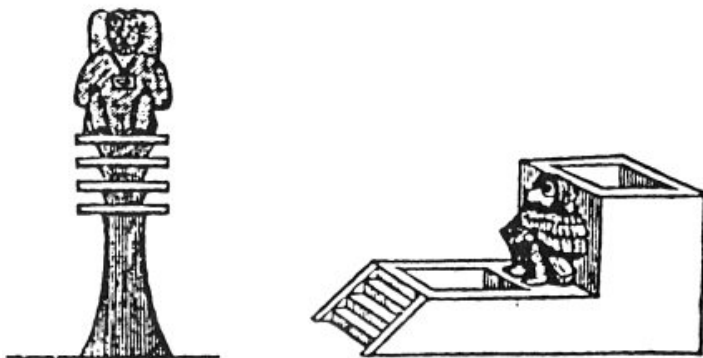
ιέ. Πῶς γράφουσι σελήνης ἀνατολήν.

*From the temple of Edfou.—Sh. E. I. 46. 6. Vocab. 959.*

When they would denote the *renovation of the moon*, they again pourtray a CYNOCEPHALUS in this posture, standing upright, and raising its hands to heaven, with a diadem upon its head; and for the renovation they depict this posture, into which the cynocephalus throws itself, as congratulating the goddess, if we may so express it, in that they have both recovered light.

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## 16. HOW THE TWO EQUINOXES



15'. Πῶς ἰσημερίας δύο.

*I. The Cynocephalus upon the Nilometer, from the ceiling of the Ramesseion, where it occupies the central position between the last and first months of the year.*

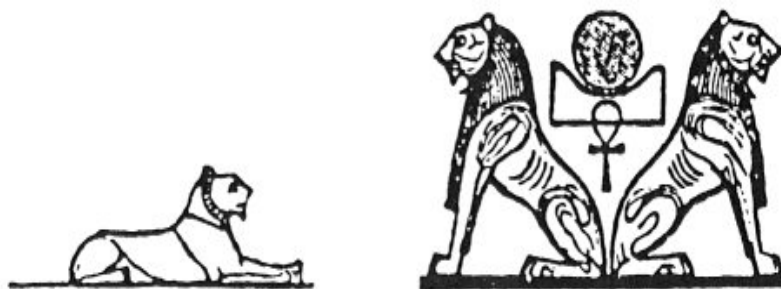
*II. A water-clock in the Museum at Leyden.—Leemans.*

Again, to signify the *two Equinoxes* they depict a sitting CYNOCEPHALUS, for at the two equinoxes of the year it makes water twelve times in the day, once in each hour, and it does the same also during the two nights; wherefore not without reason do the Egyptians sculpture a sitting Cynocephalus on their Hydrologia (or waterclocks); and they cause the water to run from its member, because, as I said before, the animal thus indicates the twelve hours of the equinox. And lest the contrivance, by which the water is discharged into the Horologium, should be too wide, or on the other hand too narrow, (for against both these caution must be taken, for the one that is too wide, by discharging the water quickly, does not accurately fulfil the measurement of the hour, neither the one that is too narrow, since it lets forth the water little by little, and too slowly,) they perforate an aperture to the

extremity of the member, and according to its thickness insert in it an iron tube adapted to the circumstances required. And this they are pleased to do, not without sufficient reason, more than in other cases. They also use this symbol, because it is the only animal that at the equinoxes utters its cries twelve times in the day, once in each hour.

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## 17. HOW THEY DENOTE INTREPIDITY



ιβ. Πῶς θυμὸν δηλοῦσι.

I. *The Lion signifying Lord.*—Sh. 770.

II. *Lions supporting the sun in his resting place; from Thebes about the beginning of the 18th dynasty.*

When they would denote *intrepidity*, they depict a LION, for he has a great head, and fiery eyeballs, and a round face, and about it hairs like rays in resemblance of the sun; and hence it is, that they place lions under the throne of Horus, intimating the connexion of the animal with the god. And the sun is called Horus from presiding over the Hours.

---

## 18. HOW THEY DENOTE STRENGTH



ιη. Πῶς ἀλκὴν γράφουσιν.

*This hieroglyphic signifies "Powerful;" and the head by itself "Victrix," as it occurs in Nitocris or Neith victrix.*

To denote strength, they pourtray the FOREPARTS OF A LION, because these are the most powerful members of his body.

---

## 19. HOW THEY DENOTE A WATCHFUL PERSON



ιβ'. Πῶς ἐγρηγορότα γράφουσιν.

*II. Watchful.*

I. III. *Andro-Sphinxes, and Crio-Sphinxes, were almost universally placed in the dromos of a temple. The magnificent lions, presented by Lord Prudhoe to the British Museum, are from Napata, now Gebel Burkel.*

To denote a *watchful person*, or even a *guard*, they pourtray the HEAD OF A LION, because the lion, when awake, closes his eyes, but when asleep keeps them open, which is a sign of watching. Wherefore at the gates of the temples they have symbolically appropriated lions as guardians.

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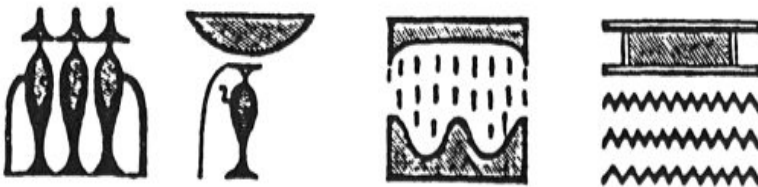
## 20. HOW THE TERRIBLE

κ'. Πῶς φοβερόν.

To signify the *terrible* they make use of the SAME SYMBOL, because this animal, being the most powerful, terrifies all who behold it.

---

## 21. HOW THE RISING OF THE NILE



κά. Πῶς Νείλου ἀνάβασιν.

*I. The Inundation.*

*II. Lord of the waters of the Nile, a title of Kneph.—Sh. 781.*

*III. A figure from a tomb at Thebes; the symbols of heaven and earth, with drops distilling between them.*

*IV. The sign of the month, of the inundation—Noun.*

To signify the *rising of the Nile*, which they call in the Egyptian language NOUN, and which, when interpreted, signifies New, they sometimes pourtray a LION, and sometimes THREE LARGE WATERPOTS, and at other times HEAVEN AND EARTH GUSHING FORTH WITH WATER. And they depict a LION, because when the sun is in Leo it augments the rising of the Nile, so that oftentimes while the sun remains in that sign of the zodiac, half of the new water [Noun, the entire inundation?] is supplied; and hence it is, that those who anciently presided over the sacred works, have made the spouts [?] and passages of the sacred fountains in the form of lions.<sup>27</sup>

Wherefore, even to this day in prayer for an abundant inundation - - - - - And they depict THREE WATERPOTS, or HEAVEN AND EARTH GUSHING FORTH WITH WATER, because they make a waterpot like a heart having a tongue,—like a heart, because in their opinion the heart is the ruling member of the body, as the Nile is the ruler of Egypt, and like [a heart with?] a tongue, because it is always in a state of humidity, and they call it the producer of existence. And they depict three waterpots, and neither more nor less, because according to them there is a triple cause of the inundation. And they depict one for the Egyptian soil, as being of itself productive of water; and another for the ocean, for at the period of the inundation, water flows up from it into Egypt; and the third to symbolise the rains which prevail in the

southern parts of Ethiopia at the time of the rising of the Nile. Now that Egypt generates the water, we may deduce from this, that in the rest of the earth the inundations of the rivers take place in the winter, and are caused by frequent rains; but the country of the Egyptians alone, inasmuch as it is situated in the middle of the habitable world, like that part of the eye, which is called the pupil, of itself causes the rising of the Nile in summer.

---

## 22. HOW THEY DESIGNATE EGYPT



κβ. Πῶς Αἴγυπτον γράφουσιν.

*Of the above nine hieroglyphical groups, I, II, III, upon the left, signify Egypt. The fourth, in the centre, signifies Upper and Lower Egypt; and is apparently that to which Horapollon alludes, but is mistaken in his description of it. V, and VI, immediately beneath it, denote King, and King of the Upper and Lower country. And XII, VIII, IX, upon the right, signify the Upper and Lower country.*



To designate *Egypt*,<sup>28</sup> they depict a BURNING CENSER AND A HEART. ABOVE IT, implying, that as the heart of a jealous person is constantly inflamed, so Egypt from its heat perpetually vivifies the things which are in or near it.

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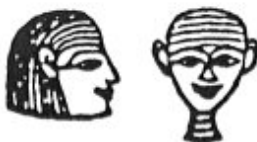
### 23. HOW A MAN THAT HAS NOT TRAVELLED ABROAD

κγ'. Πῶς ἄνθρωπον μὴ ἀποδημήσαντα.

To symbolize *a man that has not travelled out of his own country*, they delineate an ONOCEPHALUS [creature with an ass's head], because he is neither acquainted with history, nor conversant with foreign affairs.

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### 24. HOW AN AMULET [PROTECTION]



κδ'. Πῶς φυλακτήριον.

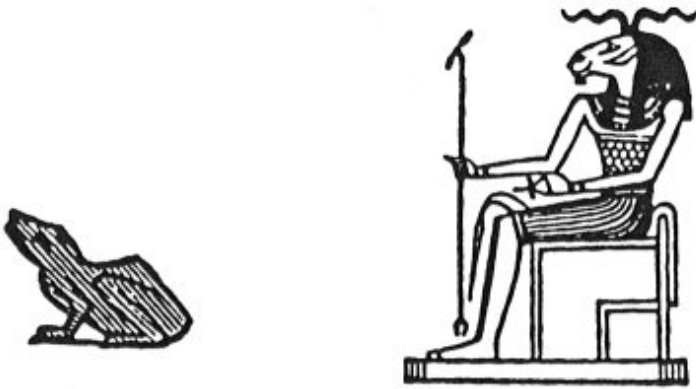
*Mr. Birch has suggested, that φυλακτήριον has been substituted by Horapollo for φύλακα, a Guard or Protector; which is extremely happy.*

*Two heads, one in front and the other in profile, is a common hieroglyphic signifying Protection, but is not ascertained as an amulet.*

When they would denote an *amulet*, they portray TWO HUMAN HEADS, one of a male looking inwards, the other of a female looking outwards, (for they say that no demon will interfere with any person thus guarded); for without inscriptions they protect themselves with the two heads.

---

## 25. HOW THEY DENOTE AN IMPERFECT MAN



**κέ. Πῶς ἄνθρωπον ἄπλαστον γράφουσιν.**

*I. A common hieroglyphic, but not ascertained. In the British Museum is an inscription, in which Kneph is called "the king of Frogs."—Birch.*

*II. Kneph.*

To denote an imperfect man, they delineate a FROG, because it is generated from the slime of the river, whence it

occasionally happens that it is seen with one part of a frog, and the remainder formed of slime, so that should the river fall, the animal would be left imperfect.

---

## 26. HOW AN OPENING



*Denotes "opening" according to Wilkinson—according to Sharpe it signifies "It is lawful." Qy. "Open or unprohibited."*

When they would denote an *opening*, they delineate a HARE, because this animal always has its eyes open.

---

## 27. HOW SPEECH



κζ. Πῶς τὸ λέγειν.

*I. Supposed by Mr. Wilkinson to represent three tongues, and to apply to the goddess of speech.*

*II. Champollion considered this as the tongue and hand alluded to: it is often found inscribed at the beginning of tablets; a position not tin frequently occupied by an eye. It appears as a title of Hor.*

To denote *speech* they depict a TONGUE, and a BLOODSHOT EYE; because they allot the principal parts of speech to the tongue, but the secondary parts thereof to the eyes. For these kinds of discourses are strictly those of the soul varying in conformity with its emotions; more especially as they are denominated by the Egyptians as different languages. And to symbolize *speech* differently, they depict a TONGUE and a HAND BENEATH; allotting the principal parts of speech to the tongue to perform, and the secondary parts to the hand as effecting the wishes of the tongue.

---

## 28. HOW DUMBNESS

κη. Πῶς ἀφωνίαν.

To denote *dumbness*, they depict the number 1095, which is the number of days in the space of three years, the year consisting of 365 days, within which time, if a child does not speak, it chews that it has an impediment in its tongue.

---

## 29. HOW A VOICE FROM A DISTANCE

κθ'. Πῶς φωνὴν μακρόθεν.

When they would symbolise a voice *from a distance*, which is called by the Egyptians Ouaie, they portray the VOICE OF THE AIR, i. e. THUNDER, than which nothing utters a greater or more powerful voice.

---

## 30. HOW ANCIENT DESCENT



λ'. Πῶς ἀρχαιογονίαν.

*A roll of papyrus.*

To denote *ancient descent* they depict a BUNDLE OF PAPYRUS, and by this they intimate the *primeval* food; for no

one can find the beginning of food or generation.

---

### 31. HOW TASTE

λα'. Πῶς γεῦσιν.

To denote *taste* they delineate the EXTREMITY OF THE GULLET, for all taste is preserved thus far: I am speaking however of *perfect taste*. But to denote *imperfect taste* they delineate the TONGUE UPON THE TEETH, inasmuch as all taste is effected by these.

---

### 32. HOW DELIGHT

λβ'. Πῶς ἡδονήν.

When they would represent *delight* they depict the NUMBER 16;<sup>29</sup> for from this age men begin to hold commerce with women, and to procreate children.

---

### 33. HOW SEXUAL INTERCOURSE

λγ'. Πῶς συνουσίαν.

To denote *sexual intercourse* they depict TWO NUMBERS 16. Cum enim sedecim voluptatem esse diximus; congressus

autem, duplici constet, maris ac fœminæ, voluptate, propterea alia sedecim adscribunt.

---

### 34. HOW A SOUL CONTINUING A LONG TIME HERE



λδ'. Πῶς ψυχὴν ἐνταῦθα πολὺν χρόνον διατρίβουσιν.

*The Phœnix.*

When they would denote a *soul continuing a long time here*,<sup>30</sup> or an *inundation*, they depict the PHCENIX the bird:<sup>31</sup> and they denote the *soul* by it, because this is the longest lived of all creatures in the world; and an *inundation*, because the Phoenix is a symbol of the sun, than which nothing is greater in the universe. For the sun passes over all and scrutinises all, hence he is called . . . . Polys<sup>32</sup> (much).

---

### 35. HOW A MAN RETURNING HOME AFTER A LONG TIME FROM A FOREIGN LAND

λέ. Πῶς τὸν χρονίως ἀπὸ ξένης ἐπιδημοῦντα.

To denote a man returning home after a long time from a foreign land they again delineate the PHENIX the bird: for this creature, after an interval of 580 years,<sup>33</sup> when the time of death is about to overtake him, returns to Egypt, and as soon as he pays the debt of nature in Egypt, he is mystically served with funeral rites; and whatever rites the Egyptians pay to the rest of the sacred animals, the same are due to the Phoenix:<sup>34</sup> for it is said by the Egyptians to rejoice in the sun more than other birds, and because among them the Nile overflows through the heat of this god; of which matter we discoursed with you a short time since.

---

### 36. HOW THEY DENOTE THE HEART



λς'. Πῶς καρδίαν γράφουσι.

*Ibis, the emblem of Thoth or Hermes.*

When they would denote the *heart* they delineate the Isis; for this animal is consecrated to Hermes [Thoth], the lord of every heart and of reasoning. The Ibis also is itself in its own shape



like the heart, respecting which great discussions are maintained by the Egyptians.

---

### 37. HOW EDUCATION

λζ. Πῶς παιδεῖαν.

To denote *education*<sup>35</sup> they represent the HEAVEN DISTILLING DEW, intimating that as falling dew alights on all Vegetables, and softens those which have a nature susceptible of being softened, but is unable to operate upon those which essentially remain hard in the same way as upon the others; so also among men education is common to all; and a man of an apt disposition receives it as dew, while a man of a disposition less docile is incapable of doing so.

---

### 38. HOW THE EGYPTIAN LETTERS



## λη'. Πῶς Αἰγύπτια γράμματα.

*I. Inkstand: the ink and reeds, with one of which Thoth is writing, are placed in the cavities of the inkstand.*

*II. A royal scribe.*

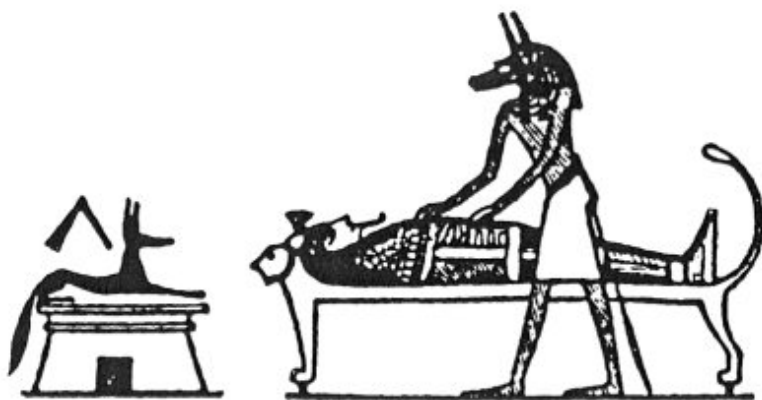
*III. Thoth, the sacred scribe, is usually in this position, behind Osiris in the judgment of the dead.*

To denote the *Egyptian letters*, or a *sacred scribe*, or a *boundary*, they delineate INK, and a SIEVE, and a REED, and they thus symbolise the Egyptian *letters*, because by means of these things all writings among the Egyptians are executed: for they write with a reed and nothing else: and they depict a SIEVE, because the sieve being originally an instrument for making bread is constructed of reed; and they thereby intimate that every one who has a subsistence should learn the letters, but that one who has not should practise some other art. And hence it is that among them education is called SBO,<sup>36</sup> which when interpreted signifies sufficient food. Also they symbolize by these a *sacred scribe*, because he judges of life and death. For there is among the sacred scribes a sacred book called

AMBRES, by which they decide respecting any one who is lying sick, whether he will live or not, ascertaining it from the recumbent posture of the sick person. And a *boundary*, because he who has learnt his letters has arrived at a tranquil harbour of existence, no longer wandering among the evils of this life.

---

### 39. HOW A SACRED SCRIBE



λθ'. Πῶς ἱερογραμματεία.

I. Anubis on a tomb.

II. Anubis as an embalmer.

And again when they would denote a *sacred scribe*, or a *prophet*, or an *embalmer*, or the *spleen*, or *smelling*, or *laughter*, or *sneezing*, [or *government*, or a *judge*,] they depict a DOG. And by this they denote a *sacred scribe*, because it is necessary for one who is desirous of becoming a perfect sacred scribe to

be extremely careful, and to bark perpetually, and to be fierce, fawning upon no one, like dogs. And they symbolise by it a *prophet*, because the dog gazes intently<sup>37</sup> upon the images of the gods more than all other animals, as does a prophet. And an *embalmer* of the sacred animals, because he also surveys the naked and dissected forms which are preserved by him. And the *spleen*, because this animal alone of all other creatures has this organ very light: and whether death or madness seizes him it arises from his spleen. And those who attend this animal in his exequies, when about themselves to die, generally become splenetic; for smelling the exhalations from the dog, when dissecting him, they are affected by them.

And it denotes smelling, and laughter, and sneezing, because the thoroughly splenetic are neither able to smell, nor laugh, nor sneeze.

---

#### 40. IN WHAT MANNER THEY REPRESENT GOVERNMENT, OR A JUDGE



μά. Πῶς σημαίνουνσι παστοφόρον.

*I. The figure, which appears to be some spotted skin upon a pole, is commonly placed beside Osiris or Thoth in the judgment of the dead, in which Anubis or*

*the Dog is also concerned. It may be some coarse garment, but it is evidently the panther skin of the Greek Dionysus, the counter-part of Osiris.*

*II. Osiris as judge of the dead; another forth of Khem.*

*Qy. ὀσφραϊνόμενοι, the robe bearer, who was one of the officers of the procession. See the illustration of these chapters from Clemens, in the plate and note at the end.*

When they denote government,<sup>38</sup> or a judge, they place close against the dog a ROYAL ROBE, the undress garment:<sup>39</sup> because like the dog, who, as I said before, gazes intently on the images of the gods, so likewise the minister, being in the more ancient times a judge also, used to see the king naked, and on this account they add the royal garment.

#### 41. HOW THEY SIGNIFY THE BEARER OF THE SHRINE



μά. Πῶς σημαίνουσι παστοφόρον.

*I. Shrine or small portable temple, which was borne like the Jewish ark by staves passed along its sides, as above.—Sh. 361.*

*II. This figure supporting a shrine is very common.*

*III. A temple; literally a shrine-house.—Sh. 362.*

To signify the *bearer of the shrine*,<sup>40</sup> they depict the KEEPER OF A HOUSE, because by him the temple is guarded.

---

#### 42. HOW THEY REPRESENT AN HOROSCOPIUS [OBSERVER OF THE HOURS]



μβ. Πῶς ἐμφαίνουσιν ὥροσκόπον.

*This figure of a man with the emblem of life against his mouth is found; and seems to be the figure alluded to.*

To signify an Horoscopus [observer of the hours], they delineate a MAN EATING THE HOURS, not that the man eats the hours, for that is impossible, but because food is prepared for men according to the hours.

---

#### 43. HOW THEY DENOTE PURITY

μκ'. Πῶς δηλοῦσιν ἀγνεΐαν.

To represent *purity* they delineate FIRE AND WATER, because by these elements all purification is perfected.

---

#### 44. HOW THEY INTIMATE A THING UNLAWFUL, OR AN ABOMINATION



μδ'. Πῶς αἰνίττονται ἀθέμιτον, ἢ καὶ μῦσος.

*Clemens states that the fish denotes hatred: and, according to Leemans, it is found in some inscriptions with that signification.*

To denote a *thing unlawful*, or an *abomination*, they delineate a FISH, because the feeding upon fish is considered in the sacred rites as abominable, and a pollution: for every fish is an animal that is a desolator [laxative as food?], and a devourer of its own species.

---

#### 45. HOW THEY REPRESENT THE MOUTH



μέ'. Πῶς γράφουσι στόμα.

To represent the *mouth* they depict a SERPENT, because the serpent is powerful in no other of its members except the mouth alone.

---

#### 46. HOW MANLINESS COMBINED WITH TEMPERANCE



μς'. Πῶς ἀνδρεῖον μετὰ σωφροσύνης.

I. The commencement of numerous dedicatory inscriptions, generally interpreted "Sacred."—Sh. 309, 311. Does it signify things, or a tablet to "set up to, or in honour of?"



II. KHEM, one of the principal divinities, the god of generation, his emblem was the bull.

III. Powerful. Compare the translation of the obelisk of Hermapion, *Anc. Fr. p. 169*, with the square banners of the kings.

To denote *manliness combined with temperance*, they delineate a BULL that has a vigorous constitution. Calidissimum enim est huic animali membrum, ita ut semel eo in fœminæ vulvam immisso, vel absque ullo motu semen effutiat. Quod si quando a vulvâ vaccæ aberrans, in alium corporis partem membrum intenderit, tum ejus immodicâ intentione vaccani vulnerat. Quin et temperans est: quippe cum nunquam post conceptum, vaccam ineat.

---

## 47. HOW HEARING



μζ. Πῶς ἀκοὴν.

*The bull's ear denotes hearing.—Champ.*

To denote *hearing*, they delineate the EAR OF THE BULL, for when the cow is desirous of conception, (and she continues so for not longer than three hours together,) she vehemently lows, and if during this time the bull should not approach her, she reserves herself till another meeting. This however rarely happens; for the bull hears her from a great distance, and

knowing that she is inflamed, he hastens to the meeting, and is the only animal that does so.

---

#### 48. HOW THE MEMBER OF A PROLIFIC MAN



μή. Πῶς αἰδοῖον ἄνδρὸς πολυγόνου.

*The Mendesian goat appears to have been considered by Herodotus as sacred to Khem. The goat as well as the bull was an emblem of Siva.*

To denote the *member of a prolific man*, they depict a GOAT, and not a bull: ille enim antequam annum attigerit, coire non solet: hic septem statim post ortum diebus congregitur, infœcundum et genituræ minime accommodum semen excernens. Prius tamen ac celerius cæteris animantibus coit.

---

#### 49. HOW THEY DENOTE IMPURITY



## μθ'. Πῶς δηλοῦσιν ἀκαθαρσίαν.

*I. The Oryx is found upon the monuments, but not explained.*

*II. A conical seal frequently appears in the hands of persons making oblations. Several with inscriptions on the base, as represented above, are in Dr. Lee's Museum.*

To denote impurity, they delineate an ORYX<sup>41</sup> (a species of wild goat), because when the moon rises, this animal looks intently towards the goddess and raises an outcry, and that, neither to praise nor welcome her; and of this the proof is most evident, for it scrapes up the earth with its fore legs, and fixes its eyes in the earth, as if indignant and unwilling to behold the rising of the goddess. And it acts in the same manner at the rising of (the divine star) the sun.

Wherefore the ancient kings, when the Horoscopus apprised them of the rising of the moon, placed themselves near this animal, and by observing the middle of its operations, ascertained, as by a kind of gnomon, the exact time of the rising.

And hence the priests, of all other cattle, eat this alone without being previously marked with the seal, inasmuch as it appears to entertain a kind of aversion to the goddess: and in the desert

wherever it finds a watering place, after having drunk, it stirs it up with its lips, and mingles the mud with the water, and throws dust into it with its feet, that it may be fit for no other animal to drink; so malicious and odious has the nature of the Oryx been considered. Nor does it act thus unmeaningly, because it is this same goddess who germinates and causes all things whatsoever to increase that are useful in the world.

---

## 50. HOW A DISAPPEARANCE

### ν'. Πῶς ἀφανισμόν.

To denote a disappearance, they delineate a MOUSE<sup>42</sup>, because it pollutes and spoils all things by nibbling them. They also make use of the same symbol when they would denote discernment, for when many different sorts of bread lie before him, the mouse selects the purest from among them and eats it. And hence the selection by the bakers is guided by mice.

---

## 51. HOW IMPUDENCE

### να'. Πῶς ἰταμότητα.

To denote *impudence*, they represent a FLY, for this, though perpetually driven away, nevertheless returns.

---

## 52. HOW THEY REPRESENT KNOWLEDGE

νβ. Πῶς γνῶσιν ζωγραφοῦσι.

To represent *knowledge*, they delineate an ANT, for whatever a man may carefully conceal, this creature obtains a knowledge of: and not for this reason only, but also because beyond all other animals when it is providing for itself its winter's food, it never deviates from its home, but arrives at it unerringly.

---

## 53. HOW THEY REPRESENT A SON



νγ'. Πῶς υἱὸν ζωγραφοῦσιν.

*I. The Goose signifies a Son; and with the globe, Son of the Sun, the common title of the Pharaoh.*

When they would denote a *son*, they delineate a CHENALOPEX (a species of goose). For this animal is excessively fond of its offspring, and if ever it is pursued so as to be in danger of being taken with its young, both the father and mother voluntarily give themselves up to the pursuers, that

their offspring may be saved; and for this reason the Egyptians have thought fit to consecrate this animal.

---

## 54. HOW A FOOL

νδ'. Πῶς ἄνουν.

When they depict a PELICAN, they signify both a *fool*, and an *idiot*, because although like other winged creatures it is able to deposit its eggs on the higher places, it does not, but it merely scrapes up the earth and there lays its eggs. And the people observing this, surround the place with dried cows' dung, to which they apply fire. And when the pelican sees the smoke, by endeavouring to extinguish the fire with its wings, she on the contrary kindles it by their motion: and thus, her wings being burnt by the fire, she easily becomes a prey for the fowlers. And because it enters into the contest simply for the sake of its young, the priests consider it unlawful to eat it. But the rest of the Egyptians eat it, alleging that the pelican does not enter into the contest with discretion, as do the geese, but with folly.

---

## 55. HOW THEY REPRESENT GRATITUDE

νε'. Πῶς εὐχαριστίαν δηλοῦσι.

*The top of the sceptre placed in the hands of the gods is ornamented with a crated head which appears to be that of some beast, but was evidently considered by Horapollo to be the Hoopoo of Egypt.*

To represent *gratitude*, they delineate a CUCUPHA, because this is the only one of dumb animals, which, after it has been brought up by its parents, repays their kindness to them when they are old. For it makes them a nest in the place where it was brought up by them, and trims their wings, and brings them food, till the parents acquire a new plumage, and are able to assist themselves: whence it is that the Cucupha is honored by being placed as an ornament upon the sceptres of the gods.

---

## 56. HOW AN UNJUST AND UNGRATEFUL MAN



νς'. Πῶς ἄδικον, καὶ ἀχάριστον.

I. II. Typhonian figures.

II. Has the body of an hippopotamus.

To symbolize an *unjust* and *ungrateful* man, they depict TWO CLAWS OF AN HIPPOPOTAMUS TURNED DOWNWARDS. For this animal when arrived at its prime of life contends in fight against his father, to try which is the stronger of the two, and should the father give way he assigns

him a place of residence, permitting him to live, and consorts himself with his own mother; but if his father should not permit him to hold intercourse with his mother, he kills him, being the stronger and more vigorous of the two. And they make use of the lowest parts of the hippopotamus, the two claws, that men seeing this, and understanding the story of it, may be more inclined to kindness.

---

## 57. HOW ONE WHO IS UNGRATEFUL TO HIS BENEFACTORS

νζ'. Πῶς ἀχάριστον πρὸς τοὺς ἑαυτοῦ εὐεργέτας.

To signify a *man that is ungrateful and quarrelsome with his benefactors*, they delineate a Dove, for when the male becomes the stronger, he drives his father away from his mother, and mates himself with her. This creature however seems to be pure, because when any pestilential epidemic rages, and every thing, animate and inanimate, sickens with disease, those persons alone who feed upon this bird do not share in so great a calamity. Wherefore during such a time nothing is served up to the king as food except the dove alone. And the same food is served up to those who are under a course of purification, that they may minister to the gods. It is likewise reported that this creature has no gall.

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## 58. HOW AN IMPOSSIBILITY





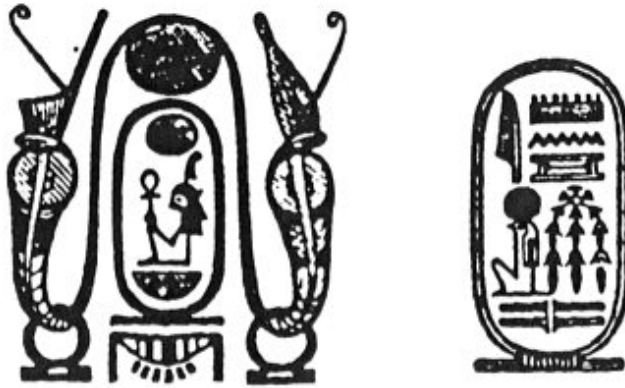
μη'. Πῶς τὸ ἀδύνατον γενέσθαι.

*Well known hieroglyphics not yet interpreted. The second is from the ceiling of the Ramesseion.*

To signify an *impossibility*, they represent A MAN'S FEET WALKING ON THE WATER; or when they would signify the same thing differently, they delineate A HEADLESS MAN WALKING. And since these are both impossibilities, they have with good reason selected them for this purpose.

---

## 59. HOW A VERY BAD KING



νθ'. Πῶς βασιλέα κάκιστον.

*I. An oval decorated with the basilisks, containing the prenomen of Amunoph III.*

*II. A plain oval containing the name of Ramesses II. 'Amun me Ramses.' The oval is considered to have been originally a serpent coiled.*

To denote *a very bad* [a very good? a very powerful?] king, they depict a SERPENT in the form of a circle, whose tail they place in his mouth, and they write the name of the king in the middle of the coil, intimating that the king governs the world. The serpent's name among the Egyptians is Meisi.

---

## 60. HOW A VIGILANT KING



ξ'. Πῶς βασιλέα φύλακα.

And otherwise to denote a *vigilant king*, they depict the SERPENT (UPON THE WATCH), and in the place of the king's name they depict a watcher: for he is the guardian of the whole world; and the king ought to be vigilant everywhere.

---

## 61. HOW THEY DESIGNATE A RULER OF THE WORLD



ξά'. Πῶς μηνύουσι κοσμοκράτορα.

I. After the king's name has been once or twice given in an inscription, a serpent seems to be sometimes substituted.

II. From Belzoni's tomb.

III. Golden house or palace.—Sh. 380.

IV. King's house or palace.—Sh. 379.

V. *God's house or temple.*—Sh. 371.

Again when they would signify and designate a *king who rules the world*, they delineate the same SERPENT, and in the middle thereof they represent a LARGE HOUSE, and with reason for the royal abode from him - - - - - in the world.

---

## 62. HOW A PEOPLE OBEDIENT TO THEIR KING



ξβ'. Πῶς λαὸν πειθήνιον βασιλεῖ.

*Champollion interprets this as 'King of an obedient people;' Sharpe, as 'King of Upper and Lower Egypt.'*—Sh. 417. 419.

To denote a *people obedient to their king*, they depict a BEE, for this is the only one of all creatures which has a king whom the rest of the tribe of bees obey, as men serve their king. And they intimate from the honey's - - - - - from the force of the creature's sting - - - - that- - - - should be both lenient and firm in - - - - and administration.

---

## 63. HOW A KING WHO GOVERNS A PART OF THE WORLD

ξγ'. Πῶς βασιλέα μέρους κόσμου κρατοῦντα.

When they would symbolize a *king who governs not all but a part of the world*, they depict HALF A SERPENT. For by this creature they denote a king, and by half of it, that he is not king over all the world.

---

## 64. HOW ONE WHO GOVERNS ALL THINGS

ξδ'. Πῶς παντοκράτορα.

*See the winged globe and serpent in the frontispiece. which is called Agathodæmon, und is said to signify the spirit that pervades the universe. See also the Egg and Serpent in Pl. I.*

They symbolize *one who governs all things* by the perfect form of the same animal, again depicting the ENTIRE SERPENT: for amongst them it is the spirit that pervades the universe.

---

## 65. HOW A FULLER

ξε'. Πῶς γναφεία.

γραφέα, *Par B. C.—Qy. Kneph, the spirit pervading the universe, and moving on the water. See Chaps. 23 and 58.*

To denote a *fuller*, they depict the TWO FEET OF A MAN IN WATER, and they depict this from the resemblance of the work.

---

## 66. HOW A MONTH

ξς'. Πῶς μῆνα.

*Treb. om. this chap.—See illustrations of Chap. 4.*

To represent a *month*, they depict as before explained the figure of the MOON when it has attained the age of eight and twenty days of equal lengths, each day containing twenty-four hours, for during these it is apparent, and in the remaining two it is in a state of evanescence.

---

## 67. HOW A RAPACIOUS, OR PROLIFIC, OR FURIOUS MAN

ξζ'. Πῶς ἄρπαγα, ἡ πολύγονον, ἡ μαινόμενον

When they would symbolize a *rapacious*, or *prolific*, or *furious man*, they delineate a CROCODILE, because it is prolific [?], and fertile in offspring, and furious. For if it fails in its intention of seizing any thing it rages in anger against itself.

---

## 68. HOW SUNRISE

ξη'. Πῶς ἀνατολήν.

To express *sunrise* they depict the TWO EYES OF A CROCODILE, because of the whole body of the animal its eyes glare conspicuously from the deep.

---

## 69. HOW SUNSET



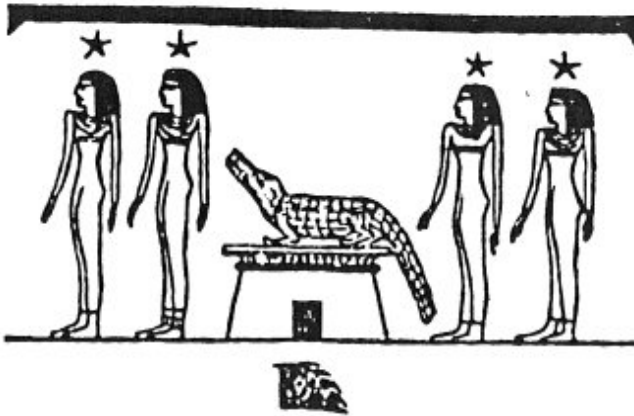
ξθ'. Πῶς δύσιν.

*This illustration is from the descent in Belzoni's tomb. The central group is connected with the sun, and the stags' heads appear to be emblems of eternity, or renovation.*

To denote *sunset*, they represent A CROCODILE TENDING DOWNWARDS, for this animal is self productive [?] and inclining downwards.

---

## 70. HOW THEY SHADOW FORTH DARKNESS



ό. Πῶς σχιάζουσι σκότος.

*I. The illustration is from Belzoni's tomb. There are properly 12 figures of each side of the crocodile; representing the hours of the day and night.*

*II. The fig. beneath certainly signifies darkness; and is supposed to represent the end of a crocodile's tail.*

To denote *darkness*, they represent the TAIL OF A CROCODILE, for by no other means does the crocodile inflict death and destruction on any animal which it may have



caught, than by first striking it with its tail, and rendering it incapable of motion: for in this part lies the strength and power of the crocodile. And now, though there are other appropriate symbols deducible from the nature of the crocodile, those which we have mentioned are sufficient for the first Book.

---



# BOOK 2

HORAPOLLO.

BOOK II.

ΩΡΑΠΟΛΛΩΝΟΣ ΝΕΙΛΩΟΥ  
ΙΕΡΟΓΡΑΥΦΙΚΑ

Α ΕΞΗΝΕΓΚΕ ΜΕΝ ΑΥΤΟΣ ΑΙΓΥΠΤΙΑΙ ΦΩΝΗΙ,  
ΜΕΤΕΦΡΑΣΕ ΔΕ ΦΙΛΙΠΠΟΣ ΕΙΣ ΤΗΝ  
ΕΛΛΑΔΑ ΔΙΑΛΕΚΤΟΝ

THE HIEROGLYPHICS OF  
HORAPOLLO NILOUS

WHICH HE PUBLISHED IN THE EGYPTIAN TONGUE,  
AND WHICH PHILIP TRANSLATED INTO  
THE GREEK LANGUAGE.

HORAPOLLO.

BΙΒΑΙΟΝ ΔΕΥΤΕΡΟΝ.

In this second part of the work, I shall present you with the complete treatise of the remaining subjects: and some also from other writings, which have no explanation, I have deemed it requisite to subjoin.



## 1. WHAT THEY SIGNIFY BY DEPICTING A STAR

α'. Τί ἀστέρα γράφοντες δηλοῦσιν.

*The Star signer nod. See Book I. c. 13.*

When a STAR is depicted by the Egyptians, it sometimes symbolizes *God*, sometimes evening, sometimes *night*, sometimes *time*, and sometimes the *soul* of a male man.

---

## 2. WHAT BY AN EAGLET

β'. Τί ἀετοῦ νεοσσὸν.

*Treb. omits this chapter.*

An EAGLET symbolizes something *prolific of males*, or of a *circular form*, or the seed of man.

---

## 2. WHAT BY TWO FEET CONJOINED AND ADVANCING

γ'. Τί δύο πόδας συνηγμένους καὶ βεβηκότας.

Two FEET CONJOINED AND ADVANCING, symbolize the *course of the sun in the winter solstice*.

---

4. WHAT BY THE HEART OF A MAN SUSPENDED  
BY THE WINDPIPE



δ. Τί ἀνθρώπου καρδίαν φάρυγγος ἡρτημένην.

*IV. The first signifies Good, and seems to be the hieroglyphic referred to, but mistaken for the other. It is a musical instrument.*

*V. Victorious. Sh.*

The HEART OF A MAN SUSPENDED BY THE  
WINDPIPE signifies the *mouth of a good man*.

---

5. HOW THEY DENOTE THE FRONT OF BATTLE



έ. Πῶς πολέμου στόμα.

*Treb. om this chapter.*

The HANDS OF A MAN, ONE HOLDING A SHIELD  
AND THE OTHER A Bow, when delineated, denote the *front*  
*of battle.*

---

## 6. WHAT BY A FINGER

ς'. Τί δάκτυλον.

A FINGER denotes the stomach of a man.

---

## 7. QUID PENIS MANU COMPRESSA

ζ'. Τί αἰδοῖον χειρὶ κρατούμενον.

PENIS MANU COMPRESSA denotes *continence in a man.*

---

## 8. HOW THEY DENOTE DISEASE

η'. Πῶς νόσον δηλοῦσιν.

The FLOWERS OF THE ANEMONY denote *disease of a*  
*man.*

---

## 9. HOW THE LOINS OF A MAN

θ'. Πῶς ὀσφὺν ἀνθρώπου.

When we would denote *the loins or the constitution of a man* we depict the BACKBONE; for some hold that the seed proceeds from thence.

---

## 10. HOW THEY SYMBOLIZE PERMANENCY AND SAFETY

θ'. Πῶς ὀσφὺν ἀνθρώπου.

*I. The quail.*

*II. Signifies "Good." Sh. 625.*

*III. Bone with flesh upon it is common. Probably "Son." Sh. 1012.*

The BONE OF A QUAIL when delineated symbolizes permanency and safety; because the bone of this animal is difficult to be affected.

---

## 11. HOW CONCORD

ια'. Πῶς ὁμόνοιαν.



TWO MEN JOINING THEIR RIGHT HANDS  
denote *concord*.

---

## 12. HOW A CROWD



ιβ'. Πῶς ὄχλον.

*This signifies soldiers.—Sh. 988, 910. Perhaps an army. Sh.*

AN ARMED MAN SHOOTING WITH A BOW denotes  
a *crowd* [troop or army?]

---

## 13. HOW ADMEASUREMENT

ιγ'. Πῶς ἀναμέτρησιν.

The FINGER OF A MAN denotes admeasurement.

---

## 14. HOW A WOMAN PREGNANT

ιδ'. Πῶς ἄνεμον.

When they would denote a *woman pregnant*, they portray the ORB OF THE SUN WITH A STAR AND THE SUN'S DISK BISECTED.

---

## 15. HOW WIND

ιέ. Πῶς ἀνεμῶν.

A HAWK soaring on high towards the east, signifies the *winds*; [the spirit or soul?] and again otherwise, a HAWK with its wings expanded in the air symbolizes the wind, as having wings.

---

## 16. HOW FIRE

ις'. Πῶς πυρ.

SMOKE ascending towards heaven denotes *fire*.

---

## 17. HOW A WORK

ιζ. Πῶς ἔργον.

A BULL'S HORN when depicted signifies *work*.

---

## 18. HOW PUNISHMENT



μή. Πῶς ποινὴν.

XVIII. The Horns are used as the syllable "An," as in *Anepo*.

A cow's HORN when depicted signifies punishment.

---

## 19. HOW IMPIETY



ιθ'. Πῶς ἀνοσιότητα

XIX. Not ascertained.

A BUST portrayed WITH A SWORD denotes impiety.

---

## 20. HOW AN HOUR [EXECRATION?]



κ'. Πῶς ὥραν.ξ

XX. Commonly found near Osiris in the judgment scenes. Qy.

Causs. sug. ὄραν, A curse.—De Pauw. φθόραν, Destruction.

A RIVER HORSE when delineated, denotes *an hour*.

## 21. HOW ANYTHING OF LONG DURATION

κά. Πῶς πολυχρόνιον.

XXI. Several inverted stags' heads alternating with hieroglyphics, are delineated in the judgment scene, where they seem to have some connexion with duration, perhaps eternity. See Pl. 3. and B. I. c. 69.

Par. A. B. Pier πολυχρόνια.

A STAG shoots its horns every year, and when depicted, signifies anything of *long duration*.

## 22. HOW AVERSION

κβ. Πῶς ἀποστροφήν.

A WOLF OR A DOG AVERTED denotes *aversion*.

---

## 23. HOW A FUTURE ACT



κγ'. Πῶς μέλλον ἔργον.

XXIII. *Immortal or Eternal. Sh. 318. Qy. Extension in time. The coil may have been mistaken by Horapollo for an ear.*

An EAR when delineated symbolizes *a future act*.

---

## 24. HOW A MURDERER, OR THE BLOOD OF A CROCODILE

κδ'. Πῶς φονέα, ἢ αἷμα κροκοδείλου.

A WASP FLYING IN THE AIR signifies either the noxious *blood of a crocodile*, or a *murderer*.

---

## 25. HOW DEATH

### κέ. Πῶς Θάνατον.

A NIGHT RAVEN signifies *death*;<sup>43</sup> for it suddenly pounces upon the young of the crows by night, as death suddenly overtakes men.

---

## 26. HOW LOVE



### κς'. Πῶς ἔρωτα.

I. A prisoner handcuffed. Horapollo seems to have confounded the handcuff with the mouth in the next expression, which Mr. Wilkinson considers to signify "beloved."

II. III. IV. V. VI. Also signify beloved.

A NOOSE denotes *love* as . . . . .

---

## 27. HOW THE MOST ANCIENT



κζ'. Πῶς παλαιότατον.

XXVII. *The Papyri are found tied up, and sealed with clay above the knot.*

WORDS AND LEAVES OF A SEALED BOOK denote *the most ancient*.

---

## 28. HOW A SIEGE



κή. Πῶς πολιορκίαν.

XXVIII. *A kind of tower frequently found battle scenes.*

A LADDER signifies a *siege* by reason of its inequality [?]

---

## 29. HOW INFINITE, OR A SONG, OR FATE



κθ'. Πῶς ἄπειρον, ἢ Μοῦσαν, ἢ μοῖραν.

XXIX. 1. The number 70 is very common on funereal tablets, and signifies "The Days of mourning." Sh. 676. The Egyptians still sing their lamentations, perhaps a relic of the funereal chant called, *Maneros* by Plutarch.

2. An amulet with some mystic signification.

SEVEN LETTERS INCLUDED WITHIN TWO FINGERS [RINGS?]<sup>44</sup> symbolize a *song*, or *infinite*, or *fate*.

---

### 30. WHAT ONE LINE BENT OVER ANOTHER SIGNIFIES



λ'. Τί σημαίνει γραμμὴ, ἐπικεκαμμένη ἑτέρα.

xxx. The plane lines denote units, the curved 10's, the coils 100's, and the other 1000's.

A straight line with a curved line above it signifies TEN PLANE LINES.<sup>45</sup>

---



### 31. WHAT THEY DENOTE BY DEPICTING A SWALLOW



λα. Τί δηλοῦσι χειρόνα γράφοντες.

XXXI. *Jewels, valuables. Sh. 551.*

When they would signify that *the whole of a parent's substance has been left to the sons*, they depict a SWALLOW. For she rolls herself in the mud, and builds a nest for her young, when she is herself about to die.

---

### 32. WHAT BY A BLACK DOVE

λβ. Τί μέλαιναν περιστερὰν.

When they would symbolise *a woman who remains a widow till death*, they depict a BLACK DOVE; for this bird has no connexion with another mate from the time that it is widowed.

---

### 33. WHAT BY AN ICHNEUMON

λγ'. Τί ιχνεύμονα.

When they would represent *a man that is feeble, and unable of himself to help himself, but who does so by the aid of others*, they delineate an ICHNEUMON. For this animal, when it spies a serpent, does not at once attack it, but by its noise calls others to its assistance, and then attacks the serpent.

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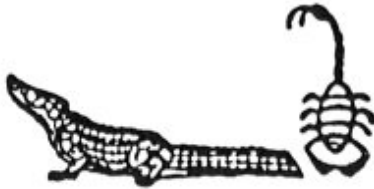
34. WHAT THEY DENOTE BY ENGRAVING  
ORIGANUM (WILD MARJORAM) FOR A  
HIEROGLYPHIC

λδ'. Τί δηλοῦσιν ὀρίγανον ἱερογλυφοῦντες.

When they would symbolise the *departure of ants*, they engrave ORIGANUM. For if this plant be laid down over the spot from whence the ants issue forth, it causes them to desert it.

---

35. WHAT BY A SCORPION AND CROCODILE



λέ'. Τί σκορπίον, καὶ κροκόδειλον.

XXXV. *This seems to have some astronomical allusion. The Crocodile was one of the Vahans of the Sun, and the year began with Scorpio. It is not an uncommon hieroglyphic.*

When they would symbolise *one enemy engaging with another equal to himself*, they depict a SCORPION AND A CROCODILE. For these kill one another. But if they would symbolise *one who is hostile to, and has slain another*, they depict a CROCODILE or a SCORPION; and if he has slain him *speedily*, they depict a CROCODILE, but if *slowly*, a SCORPION, from its tardy motion.

---

### 36. WHAT BY A WEASEL

λς'. Τί γαλῆν.

When they would symbolise *a woman performing the works of a man*, they depict a WEASEL; quod maris pudendum habeat velut ossiculum.

---

### 37. WHAT BY A HOG

λς'. Τί χοῖρον.

XXXVII. *There is an example of a hog in a judgment scene in the tombs of the kings, where, according to Champollion, it denotes the metempsychosis of a glutton condemned by Osiris into a hog: Bonomi. See Pl. 3.*

When they would symbolise a filthy man, they depict a HOG; from such being the nature of the hog.

---

### 38. HOW IMMODERATE ANGER

λῆ. Πῶς θυμὸν ἄμετρον.

If they would represent *immoderate anger*, so that he who is angry takes a fever thereby, they depict a LION BREAKING THE BONES OF ITS OWN WHELPS. And they portray the lion to signify anger, and the whelps having their bones broken, because the bones of the whelps when struck together emit sparks of fire.

---

### 39. HOW AN OLD MINSTREL

λθ'. Πῶς γέροντα μουσικόν.

When they would symbolise an *old minstrel*, they depict a SWAN, for when old it sings the sweetest melody.

---

### 40. HOW THEY DENOTE A MAN WHO LIVES WITH HIS WIFE

μ'. Πῶς ἄνδρα δηλοῦσι συγγινόμενον τῇ ἑαυτοῦ γυναικὶ

When they would symbolise *a man living in intercourse with his own wife*, they depict TWO CROWS; for these birds cohabit

with one another in the same manner as does a man by nature.

---

41. WHAT THEY INTIMATE BY POURTRAYING A  
BLIND BEETLE

**μά. Τί δηλοῦσι κάνθαρον τυφλὸν γράφοντες.**

When they would symbolise *a man who has caught a fever from a stroke of the sun, and died in consequence*, they portray a BLIND BEETLE; for this creature dies after it has been blinded by the sun.

---

42. WHAT THEY DESIGN BY DEPICTING A MULE

**μβ. Τί δηλοῦσιν ἡμίονον γράφοντες.**

When they would symbolise *a barren woman*, they delineate a MULE; for this animal is barren, *quod matricem rectam non habet*.

---

43. HOW THEY DENOTE A WOMAN WHO HAS  
BROUGHT FORTH FEMALE INFANTS

**μγ. Πῶς δηλοῦσι γυναῖκα γεννήσασαν θήλεα βρέφη**

When they would symbolise a woman who has brought forth female infants first, they delineate a BULL INCLINING TOWARDS THE LEFT: and again if male infants, then they delineate a BULL inclining to the right. Is enim ex congressu discedens, si ad lævam conversus fuerit, genitam esse foeminam indicat, si ad dexteram marem.

---

#### 44. HOW THEY DENOTE WASPS

μδ. Πῶς δηλοῦσι σφῆκας.

When they would denote *wasps*, they depict a DEAD HORSE; for many wasps are generated from him when dead.

---

#### 45. HOW A WOMAN WHO MISCARRIES

μέ. Πῶς δηλοῦσι γυναῖκα ἐκτιτρώσκουσιν.

When they would symbolise *a woman who miscarries*, they depict a MARE KICKING A WOLF; for not only by kicking a wolf does a mare miscarry, but it immediately miscarries if it should merely tread on the footstep of a wolf.

---

#### 46. HOW A MAN WHO CURES HIMSELF BY AN ORACLE

μτ'. Πῶς ἄνθρωπον ἰατρεύοντα ἑαυτὸν ἀπὸ χρησμοῦ

When they would symbolize *a man who cures himself by an oracle*, they delineate a WOOD PIGEON CARRYING A BRANCH OF LAUREL; for this bird when sick deposits a branch of laurel in its nest, and recovers.

---

#### 47. HOW A SWARM OF GNATS

μζ'. Πῶς κώνωπας πολλούς.

When they would represent *many gnats swarming together*, they depict MAGGOTS; for from them gnats are engendered.

---

#### 48. HOW A MAN THAT HAS NO BILE, BUT RECEIVES IT FROM ANOTHER

μή. Πῶς ἄνδρα μὴ ἔχοντα χολήν, ἀλλ' ἀφ' ἑτέρου δεχόμενοι

When they would symbolise *a man who has naturally no bile but receives it from another*, they depict a DOVE WITH HER HINDER PARTS ERECT; for in them she has her bile.

---

#### 49. HOW A MAN WHO DWELLS SECURELY IN A CITY

μθ. Πῶς ἄνθρωπον ἀσφαλῶς οἰκοῦντα πόλιν.

When they would symbolise *a man who dwells securely in a city*, they depict an EAGLE CONVEYING A STONE; for he takes up a stone, either from the sea or land, and deposits it in his nest, to keep it steady.

---

50. HOW A MAN WHO IS WEAK AND PERSECUTED  
BY ANOTHER

ν. Πῶς ἄνθρωπον ἀσθενῶς ἔχοντα, καὶ ὑφ' ἐτέρου  
καταδιωκόμενον.

When they would symbolise *a man that is weak and persecuted by a stronger*, they delineate a BUSTARD AND A HORSE; for this bird flies away whenever it sees a horse.

---

51. HOW THEY DENOTE A MAN WHO FLEES FOR  
REFUGE TO HIS PATRON, AND RECEIVES NO  
ASSISTANCE

νά. Πῶς ἄνθρωπον δηλοῦσι προσφεύγοντα τῷ ἰδίῳ πάτρων  
καὶ μὴ βοηθούμενον.



When they would denote *a man who flees for refuge to his patron, and receives no assistance*, they depict a SPARROW AND AN OWL; for the sparrow when pursued betakes itself to the owl, and being near it is seized.

---

## 52. HOW THEY REPRESENT A WEAK MAN THAT IS AUDACIOUS

νβ'. Πῶς ἄνθρωπον δηλοῦσιν ἀσθενῇ καὶ προπετευόμενον

When they would symbolise *a man who is weak and audacious*, they portray a BAT, for she flies though destitute of feathers.

---

## 53. HOW A WOMAN SUCKLING AND BRINGING UP HER CHILDREN WELL

νγ'. Πῶς γυναῖκα θηλάζουσιν, καὶ καλῶς ἀνατρέφουσιν

When they would represent *a woman suckling and bringing up her children well*, they again portray a BAT WITH TEETH AND BREASTS; for this is the only winged creature which has teeth and breasts.

---

## 54. HOW A MAN FOND OF DANCING

νδ'. Πῶς ἄνθρωπον κηλούμενον ὑρχήσει.

When they would symbolise *a man fond of dancing and piping*, they delineate a TURTLE DOVE; for it is taken by means of a pipe and dancing.

---

## 55. HOW A MYSTIC MAN

νέ. Πῶς ἄνθρωπον μυστικόν.

When they would symbolise *a mystic man, and one initiated*, they delineate a GRASSHOPPER; for he does not utter sounds through his mouth, but chirping by means of his spine, sings a sweet melody.

---

## 56. HOW A KING WHO KEEPS HIMSELF APART, AND SHEWS NO MERCY TO DELINQUENCIES



νς'. Πῶς βασιλέα ἰδιάζοντα, καὶ μὴ ἐλεοῦντα ἐν τοῖς  
πταίσμασι.

*Signifies Pharaoh.*

When they would symbolise *a king who keeps himself apart*,<sup>46</sup> *and shews no mercy to delinquencies*,<sup>47</sup> they depict an EAGLE; for he builds his nest in desert places, and flies higher than all birds.

---

## 57. HOW THE GREAT CYCLICAL RENOVATION



## νζ. Πῶς ἀποκατάστασιν πολυχρόνιον.

*Phœnix.*

When they would denote *the great cyclical renovation*, they portray the bird PHCENIX. For when he is produced a renovation of things takes place, and he is produced in this manner. When the Phœnix is about to die, he casts himself vehemently upon the ground, and is wounded by the blow, and from the ichor, which flows from the wound, another phœnix is produced; which as soon as it is fledged, goes with his father to the city of the sun in Egypt; who when he is come thither, dies in that place at the rising of the sun. And after the death of his father, the young one departs again to his own country; and the priests of Egypt bury the phœnix that is dead.

---

## 58. HOW ONE WHO IS FOND OF HIS FATHER



νή. Πῶς φιλοπάτορα.

*Thoth.*

When they would denote *a man fond of his father*, they depict a STORK; for after he has been brought up by his parents he departs not from them, but remains with them to the end of their life, taking upon himself the care of them.

---

## 59. HOW A WOMAN THAT HATES HER HUSBAND

νθ'. Πῶς γυναῖκα μισοῦσαν τὸν ἑαυτῆς ἄνδρα.

When they would symbolise *a woman that hates her own husband*, and designs his death, and is complaisant only during intercourse, they delineate a VIPER; for when in connexion with the male, she places his mouth in her mouth, and after they have disjoined, she bites the head of the male and kills him.

---

60. HOW THEY DENOTE CHILDREN PLOTTING  
AGAINST THEIR MOTHERS

ξ'. Πῶς τέκνα δηλοῦσιν ἐπιβουλεύοντα ταῖς μητέραςιν

When they would denote *children plotting against their mothers*, they delineate a VIPER; for the viper is not brought forth in the [usual manner?], but disengages itself by gnawing through the belly of its mother.

---

61. HOW THEY DENOTE A MAN WHO SICKENS  
UNDER THE REPROACH OF ACCUSATION

ξά'. Πῶς ἄνθρωπον δηλοῦσιν ὑπὸ κατηγορίας λοιδορηθέντα καὶ ἀσθενήσαντα.

When they would symbolise *a man who is reproached with accusations and thence falls sick*, they delineate a BASILISK; for he kills those that approach him with his breath.

---

62. HOW A MAN THAT IS BURNT WITH FIRE

ξβ'. Πῶς ἄνθρωπον ὑπὸ πυρὸς καίόμενον.

When they would symbolise *a man that is burnt with fire*, they depict a SALAMANDER; for it destroys with either head.

---

## 63. HOW A BLIND MAN

ξγ'. Πῶς ἄνθρωπον τυφλόν.

When they would symbolise *a blind man*, they depict a MOLE; for it neither has eyes, nor does it see.

---

## 64. HOW A MAN THAT NEVER STIRS OUT

ξδ'. Πῶς ἄνθρωπον ἀπρόϊτον.

When they would symbolise *a man that never stirs out*, they depict an ANT AND THE WINGS OF A BAT; because, when these wings are placed over an ant's nest, none of them come forth.

---

## 65. HOW A MAN WHO IS INJURED BY SELF- INFLECTIONS

ξε'. Πῶς ἄνθρωπον διὰ τῆς οἰκείας ἐξωλείας βλαπτόμενον.

When they would symbolise *a man injured by self inflections*, they delineate a BEAVER; for when pursued he tears out his own testicles, and casts them as spoil to his pursuers.

---

66. HOW A MAN WHO HAS BEEN SUCCEEDED IN  
HIS PROPERTY BY A SON WHOM HE HATED

ξς'. Πῶς ἄνθρωπον κληρονομηθέντα ὑπὸ μεμισημένου τέκνου

When they would symbolise a *man who has been succeeded in his property by a son whom he hated*, they depict AN APE WITH A YOUNG APE BEHIND IT, For the ape begets two young apes, one of which he loves extravagantly, and the other he hates: and the one which he loves he keeps before him and kills with fondling; but the one which he hates he keeps behind him and brings up.

---

67. HOW A MAN THAT CONCEALS HIS OWN  
DEFECTS

ξζ'. Πῶς ἄνθρωπον τὰ ἴδια ἐλαττώματα κρύπτοντα

When they would symbolise a *man that conceals his own defects*, they depict AN APE<sup>48</sup> MAKING WATER; for when he makes water he conceals his urine.

---

68. HOW ONE WHO HEARS WITH MORE THAN  
USUAL ACUTENESS



ξή. Πῶς τινὰ κατὰ τὸ μᾶλλον ἀκούοντα.

When they would symbolise *a man who hears with more than usual acuteness*, they portray A SHE-GOAT, for she respire[s] [hears?] through both her nostrils and ears.

---

## 69. HOW AN UNSETTLED PERSON

ξθ. Πῶς ἄστατον.

When they would symbolise *one that is unsettled*, and that does not remain in the same state, but is sometimes strong, and at other times weak, they depict an HYÆNA; for this creature is at times male, and at times female.<sup>49</sup>

---

## 70. HOW A MAN OVERCOME BY HIS INFERIORS

ό. Πῶς ἄνθρωπον ὑπὸ ἐλαττόνων ἡττώμενον.

When they would symbolise *a man overcome by his inferiors*, they depict TWO SKINS, one of an HYÆNA,<sup>50</sup> and the other of a PANTHER; for if these two skins be placed together, the panther's shoots its hair, but the other does not.

---

## 71. HOW A MAN WHO OVERCOMES HIS PRIVATE ENEMY

οά. Πῶς ἄνθρωπον τοῦ ἰδίου ἐχθροῦ περιγεγνόμενον

To denote *a man who overcomes his private enemy*, they delineate an HYÆNA TURNING TO THE RIGHT; but if *himself overcome*, they on the contrary depict ONE TURNING TO THE LEFT; for should this animal, when pursued, turn to the right, it slays the pursuer, but if to the left, it is slain by the pursuer.

---

72. HOW A MAN WHO PASSES FEARLESSLY  
THROUGH THE EVILS WHICH ASSAIL HIM

οβ. Πῶς ἄνθρωπον παρελθόντα τὰς ἐπιεχθείσας αὐτῷ  
συμφορὰς ἀφόβως.

When they would denote *a man who passes fearlessly through the evils which assail him, even until death*, they delineate the SKIN OF AN HYÆNA;<sup>51</sup> for if a man gird this skin about himself, and pass through any of his enemies, he shall be injured by none of them, but passes through fearlessly.

---

73. HOW A MAN ANNOYED BY HIS PRIVATE  
ENEMIES

ογ'. Πῶς ἄνθρωπον διανθέντα τῆς ἰδίας ἐχθροῦ

When they would represent *a man annoyed<sup>52</sup> by his private enemies, and extricating himself with small loss*, they portray a WOLF WHICH HAS LOST THE EXTREMITY OF HIS TAIL; for the wolf, when about to be hunted, shoots the hairs and extremity of his tail.

---

74. HOW A MAN WHO IS FEARFUL LEST  
ACCIDENTS SHOULD HAPPEN UNEXPECTEDLY TO  
HIMSELF

οδ'. Πῶς ἄνθρωπον φοβούμενον τὰ ἐπισυμβαίνοντα αὐτῷ ἐν  
τοῦ ἀφανοῦς.

When they would denote a man who is fearful lest accidents should happen unexpectedly to himself, they depict a WOLF AND A STONE; for it fears neither iron, nor a stick, but a stone only; and indeed, if any one throw a stone at him he will find him terrified: and wherever a wolf is struck by a stone, maggots are engendered from the bruise.

---

75. HOW A MAN CALMED BY FIRE DURING ANGER

οε'. Πῶς ἄνθρωπον ἐπὶ θυμῷ σωφρονισθέντα ὑπὸ πυρός

*Treb. igne castigatum "chastised by fire."*

When they would denote *a man calmed by fire even during anger*, they portray LIONS AND TORCHES; for the lion dreads nothing so much as lighted torches, and is tamed by nothing so readily as by them.

---

76. HOW A FEVERISH MAN WHO CURES HIMSELF

οζ'. Πῶς ἄνθρωπον πυρέττοντα καὶ ὑφ' ἑαυτοῦ  
θεραπευθέντα.

When they would denote *a feverish man who cures himself*, they depict A LION DEVOURING AN APE; for if, when in a fever, he devours an ape, he recovers.

---

77. HOW A MAN WHO BECOMES STEADY AT LAST  
AFTER HIS FORMER EXCESSES

οζ'. Πῶς ἄνθρωπον ὕστερον ἢ σωφρονισθέντα ἀπὸ  
τῆς πρώην ἐξωλείας.

*Treb. renders, novissima calamitate castigatum, "chastised by a very recent calamity."*

When they would denote *a man who after his former excesses at length becomes steady*, they portray a BULL BOUND ABOUT

BY A WILD FIG BRANCH; for if when violent he is bound with a wild fig branch, he becomes gentle.

---

78. HOW A MAN WHOSE TEMPERANCE IS EASILY  
CHANGED

οή. Πῶς ἄνθρωπον σωφροσύνην ἔχοντα εὐμετάβλητον.

When they would symbolise *a man whose temperance is easily changed and inconstant*, they depict a BULL WITH HIS RIGHT KNEE BOUND ROUND; for if you bind him by a fetter on his right knee, you will find him follow<sup>53</sup>. And the bull is always assumed as a symbol of temperance, because it never approaches the cow after conception.

---

79. HOW A SLAYER OF SHEEP AND GOATS

οθ'. Πῶς ἄνθρωπον προβάτων καὶ αἰγῶν φθορόοικον

When they would symbolise *a slayer of sheep and goats*, they portray THESE ANIMALS EATING FLEABANE; for if they eat fleabane they die, being cut off by thirst.

---

80. HOW THEY DENOTE A MAN EATING

π'. Πῶς ἄνθρωπον τρώγοντα δηλοῦσιν.

When they would symbolise *a man eating*, they depict A CROCODILE WITH HIS MOUTH OPEN; for he - - -

---

81. HOW THEY DENOTE A RAPACIOUS AND  
INACTIVE MAN

πά. Πῶς ἄρπαγα ἄνθρωπον καὶ ἀνενέργητον σημαίνουσι

When they would denote *a rapacious and inactive man*, they portray a CROCODILE WITH THE WING OF AN IBIS ON HIS HEAD; for if you touch him with the wing of an Ibis you will find him motionless.

---

82. HOW A WOMAN THAT HAS BROUGHT FORTH  
ONCE

πβ'. Πῶς γυναῖκα γεννήσασαν ἅπαξ.

When they would symbolise *a woman that has brought forth once*, they depict A LIONESS; for she never conceives twice.

---

83. HOW A MAN WHO IS AT FIRST DEFORMED

πγ'. Πῶς ἄνθρωπον γεννηθέντα κατὰ τὴν ἀρχὴν ἄμορφον

When they would symbolise *a man born deformed at first, but that has afterwards acquired his proper shape*, they delineate a PREGNANT BEAR, for it brings forth (a mass of) thick and condensed blood, which is afterwards endued with life by being warmed between its thighs, and perfected by being licked with its tongue.

---

#### 84. HOW A POWERFUL MAN, AND ONE THAT DISCERNS WHAT THINGS ARE RIGHT

πδ'. Πῶς ἄνθρωπον ἰσχυρόν, καὶ τῶν συμφερόντων ὁσφραν-  
τικόν.

When they would symbolise *a powerful man, and one that discerns what things are right*, they depict an ELEPHANT WITH A TRUNK; for with this he discerns by smelling, and overcomes all obstacles.

---

#### 85. HOW A KING THAT FLEES FROM FOLLY AND INTEMPERANCE

πέ. Πῶς ἄνθρωπον βασιλέα φεύγοντα μωρίαν καὶ ἀφροσύνην

When they would symbolise *a king that flees from folly and intemperance*, they delineate AN ELEPHANT<sup>54</sup> AND A RAM; for he flees at the sight of a ram.

---

#### 86. HOW A KING THAT FLEES FROM A TRIFLER

πγ'. Πῶς βασιλέα φεύγοντα φλύαρον ἄνθρωπον.

When they would symbolise *a king that flees from a trifler*, they depict an ELEPHANT WITH A HOG; for he flees upon hearing the voice of the hog.

---

#### 87. HOW A MAN THAT IS QUICK IN HIS MOVEMENTS, BUT WHO MOVES IMPRUDENTLY AND INCONSIDERATELY

πζ'. Πῶς ἄνθρωπον ὀξὺν μὲν κατὰ τὴν κίνησιν, ἀσκέπτως δὲ καὶ ἀνοήτως κινούμενον.

When they would symbolise *a man that is quick in his movements, but who moves without prudence and consideration*, they portray A STAG AND A VIPER; for she flees at the sight of the viper.

---

#### 88. HOW A MAN THAT AT IS PROVIDING HIS OWN TOMB



πζ'. Πῶς ἄνθρωπον ὁξὺν μὲν κατὰ τὴν κίνησιν, ἀσκέπτω,  
δὲ καὶ ἀνοήτως κινούμενον.

When they would symbolise *a man that is providing his own tomb*, they depict an ELEPHANT<sup>55</sup> BURYING ITS OWN TEETH; for when his teeth fall out, he takes them up and buries them.

---

#### 89. HOW A MAN THAT HAS LIVED TO A PROPER AGE

πθ'. Πῶς ἄνθρωπον ζήσαντα τέλειον βίον.

When they would symbolise *a man that has lived to a proper age*, they depict a DYING CROW; for she lives an hundred years according to the Egyptians; and a year among the Egyptians consists of four (of our) years.

---

#### 90. HOW A MAN WHO CONCEALS HIS DEPRAVITY WITHIN HIMSELF

ς'. Πῶς ἄνθρωπον ἐν ἑαυτῷ κρύπτοντα κακίαν

When they would denote *a man who conceals his depravity within himself*, and hides himself so as not to be known by his

own friends and family, they depict a PANTHER; for it secretly pursues the beasts, not suffering its scent to escape, which is [a hindrance in the pursuit of] other animals.

---

## 91. HOW A MAN DECEIVED BY FLATTERY

ζα'. Πῶς ἄνθρωπον ἐξαπατῶμενον διὰ κολακείας

When they would symbolise *a man deceived by flattery*, they represent A STAG AND A MAN PLAYING ON A PIPE; for she is caught while listening to the sweet breathings of the singers as she stands entranced in pleasure.

---

## 92. HOW THE PRESAGE OF A PLENTIFUL VINTAGE

ιβ'. Πῶς πρόγνωσιν εὐκαρπίας οἴνου.

When they would symbolise *the presage of a plentiful vintage*, they depict the HOU-POO; for if this bird sings [moans?] before the season of the vines, it is a sign of a good vintage.

---

## 93. HOW A MAN HAVING RECEIVED INJURY FROM THE GRAPE

ιγ'. Πῶς ἄνθρωπον ὑπὸ σταφυλῆς βλαβέντα.

When they would symbolise *a man that is injured by the grape and cures himself*, they depict a HOUPOO AND THE HERB ADIANTUM (maidenhair); for when injured by the grape, if he places a piece of adiantum in his mouth he is healed.

---

#### 94. HOW A MAN THAT GUARDS HIMSELF FROM THE PLOTS OF HIS ENEMIES



Ἱδ'. Πῶς ἄνθρωπον ἑαυτὸν φυλάττοντα ἀπὸ ἐπιβουλῆς  
ἐχθρῶν.

*Thoth, who was always considered as a guardian of the land.*

When they would symbolise *a man that guards himself from the plots of his enemies*, they depict A CRANE ON THE WATCH; for these birds guard themselves by watching in turns during the whole night.

---

#### 95. QUOMODO PÆDICATIONEM

## ἥε. Πῶς παιδεραστίαν.

Pædicationem designantes, geminas perdices pingunt: quæ cum viduæ sunt, se invicem abutuntur.

---

### 96. HOW AN OLD MAN DYING OF HUNGER

## ἥε'. Πῶς γέροντα ὑπὸ λιμοῦ ἀποθανόντα.

When they would symbolise *an old man dying of hunger*, they delineate AN EAGLE WITH HIS BEAK EXTREMELY HOOKED; for as he grows old his beak becomes extremely hooked, and he dies of hunger.

---

### 97. HOW A MAN LIVING PERPETUALLY IN MOTION, AND AGITATION OF MIND

## ἥε. Πῶς ἀνθρώπον αἰεὶ ἐν κινήσει καὶ θυμῷ διάγοντα

*Al. om.*

When they would symbolise *a man living perpetually in motion, and agitation of mind, and not even remaining quiet during meals*, they depict THE YOUNG ONES OF A CROW<sup>56</sup> [a crow with its young]; for whilst she flies she feeds her young.

---

## 98. HOW A MAN SKILLED IN CELESTIAL MATTERS

ζή. Πῶς ἄνθρωπον εἰδότα τὰ μετέωρα.

When they would symbolise *a man skilled in celestial matters*, they depict A CRANE FLYING;<sup>57</sup> for she always flies very high, to inspect the clouds lest they send forth a storm, that she may remain in quiet.<sup>58</sup>

---

## 99. HOW A MAN WHO THROUGH WANT DISMISSES HIS OWN CHILDREN

ιβ. Πῶς ἄνθρωπον ἀποταξάμενον τὰ ἴδια τέκνα δι' ἀπορίαν

When they would symbolise *a man who through want dismisses his own children*, they portray A HAWK WITH EGG; for though she lays three eggs, she hatches and brings up but one, and breaks the other two: and she does this on account of the loss of her claws at that season, being for that reason unable to bring up all three young ones.

---

## 100. HOW A MAN WHO IS TARDY IN MOVING WITH HIS FEET

ρ'. Πῶς ἄνθρωπον ὀκνοῦντα τὴν διὰ τῶν ποδῶν κίνησιν  
ποιεῖσθαι.

When they would symbolise *a man who is tardy in moving with his feet*, they delineate A CAMEL<sup>59</sup>; for this is the only animal which bends the thigh, whence it is called κάμηλος<sup>60</sup>, a camel.

---

101. HOW A MAN WHO IS IMPUDENT AND  
QUICK-SIGHTED

ρά'. Πῶς ἄνθρωπον ἀναιδῆ καὶ κατὰ τὴν ὄρασιν ὀξύ

When they would symbolise *a man who is impudent and quick sighted*, they depict A FROG; for it has no blood except in the eyes alone, and they call those who have blood in those parts impudent: and hence the poet sings, "Drunkard with eyes of dog and heart of stag."

---

102. HOW A MAN UNABLE TO MOVE HIMSELF

ρβ'. Πῶς ἄνθρωπον μὴ δυνηθέντα κινεῖσθαι.

When they would symbolise *a man who for a long time is unable to move himself, but who afterwards moves with his feet*, they depict A FROG HAVING ITS HIND FEET; for it is born without feet, but subsequently as it grows acquires its hind feet.

---

### 103. HOW A MAN HOSTILE TO ALL

ργ'. Πῶς ἄνθρωπον πάντων ἐχθρόν.

When they would symbolise *a man that is hostile to, and secluded from, all men*, they depict AN EEL; for it is found associating with no other fishes.

---

### 104. HOW A MAN WHO SAVES MANY IN THE SEA

ρδ'. Πῶς ἄνθρωπον σώζοντα πολλοὺς ἐν θάλασση

When they would symbolise *a man who saves many in the sea*, they depict the TORPEDO FISH; for this, when it perceives a number of fishes unable to swim, draws them to itself and preserves them.

---

### 105. HOW A MAN THAT WASTEFULLY CONSUMES BOTH THINGS THAT ARE REQUISITE AND THINGS THAT ARE NOT

ρε'. Πῶς ἄνθρωπον, τὰ χρήσιμα καὶ τὰ ἄχρηστα κακῶ  
ἀνηλωκότα.

When they would symbolise *a man that wastefully consumes both things that are requisite and useless*, they delineate a POLYPUS; for after eating much and extravagantly, it lays by food in its holes, and when it has consumed that which is useful, it then throws away that which is useless.

---

## 106. HOW A MAN THE RULER OF HIS TRIBE

ργ'. Πῶς ἄνθρωπον τῶν ὁμοφύλων κρατέσαντα.

When they would symbolise *a man the ruler of his tribe*, they depict A CRAYFISH AND A POLYPUS; for he rules over the polypi, and holds the chief place among them.

---

## 107. HOW A MAN WHO IS MARRIED TO A WOMAN

ρζ'. Πῶς ἄνδρα συζευχθέντα γυναικί.

When they would symbolise *a man who is married to a woman from their very infancy wherein they were born*, they depict PREGNANT PINNÆ; for these when produced within the shell, after a short time are joined with one another, even within the shell.

---



## 108. HOW A MAN THAT DOES NOT PROVIDE FOR HIMSELF

ρῆ. Πῶς ἄνθρωπον μὴ προνοούμενον ἑαυτοῦ.

When they would symbolise *a father, or a man who does not provide for himself, but is provided for by his domestics*, they depict A PINNA AND A CRAYFISH; for this crayfish remains adhering to the flesh of the pinna, and is called pinnophylax (protector of the pinna), and acts agreeably with its name. For the pinna when hungry always opens her shell, and when, whilst she lies gaping, any little fish comes within it, the pinnophylax pinches the pinna with its claw, which when the pinna perceives, she closes her shell, and thus catches the little fish.

---

## 109. HOW A MAN ADDICTED TO GLUTTONY

ρθ'. Πῶς ἄνθρωπον λάμειαν ἔχοντα.

When they would symbolise *a man addicted to gluttony*, they delineate A CHARFISH; for this is the only fish which ruminates, and eats all the little fishes which fall in its way.

---

## 110. HOW A MAN THAT VOMITS UP HIS FOOD

ρί. Πῶς ἄνθρωπον τὴν ἑαυτοῦ τροφὴν ἐμοῦντα.

When they would symbolise *a man that vomits up his food, and again eats insatiably*, they depict a SEAWEASEL; for it brings forth through its mouth, and drinks in the seed whilst swimming.

---

111. HOW A MAN THAT HAS COMMERCE WITH  
PERSONS OF ANOTHER TRIBE

ριά. Πῶς ἄνθρωπον ἀνθρώπων ἄλλοφύλων χρώμενον μίξει

When they would symbolise *a man that has commerce with persons of another tribe*, they depict the LAMPREY; because it ascends out of the sea, and has commerce with the vipers, and straightway returns to the sea.

---

112. HOW A MAN PUNISHED FOR MURDER

ριβ. Πῶς ἄνθρωπον ἐπὶ φόνῳ κολασθέντα.

When they would symbolise *a man punished for murder and repenting*, they depict a PARTINACA (a fish with a sting in its tail,) CAUGHT ON A HOOK; for when caught it casts away the sting in its tail.

---

### 113. HOW A MAN THAT EATS UNSPARINGLY OF ANOTHER'S SUBSTANCE

ριγ'. Πῶς ἄνθρωπον ἀφειδῶς κατεσθίοντα τὰ ἀλλότρια

When they would symbolise *a man that eats unsparingly of another's substance, and afterwards consumes his own*, they depict a POLYPUS; for, if he be in want of food from other things, he eats his own feelers.

---

### 114. HOW A MAN THAT IS EAGER AFTER GOOD

ριδ'. Πῶς ἄνθρωπον ἐπὶ καλῷ ὀρμήσαντα.

When they would symbolise *a man that is eager for good, and who instead of it falls into evil*, they portray a CUTTLEFISH; for this fish if it see any other longing to catch it, ejects a black liquid from its belly into the water, so that by these means it is no longer visible, and thus escapes.

---

### 115. HOW A PROLIFIC MAN

ριέ'. Πῶς ἄνθρωπον γόνιμον.

When they would symbolise *a prolific man*, they depict the HOUSE-SPARROW; hic enim immodicâ irâ et copiâ seminis

ductus septies in horâ foeminam init copiosum semen effutiens.

---

116. HOW A MAN THAT IS CONSTANT, AND  
UNIFORMLY TEMPERED

ριζ'. Πῶς ἄνθρωπον συνοχέα καὶ ἐνωτικόν.

When they would symbolise *a man that is constant, and uniformly tempered*, they depict a LYRE; for it preserves the continuity of its notes.

---

117. HOW A MAN PREVIOUSLY DERANGED IN HIS  
INTELLECTS, BUT AFTERWARDS BECOMING SANE

ριζ' Πῶς ἄνθρωπον πάλαι μὲν ἀποστάντα τῶν ἰδίων νοημάτων, ὕστερον δὲ γεγονότα τῆς ἑαυτοῦ φρονήσεως.

When they would symbolise *a man previously deranged in his intellects, but afterwards becoming sane, and bringing a degree of regularity into his life*, they depict a SYRINX; for it is soothing, and calls to remembrance things that have been pleasurable done; and it produces a very regulated sound.

---

118. HOW A MAN WHO DISTRIBUTES JUSTICE  
IMPARTIALLY TO ALL



ριή. Πῶς ἄνθρωπον ἴσως πᾶσι τὸ δίκαιον ἀπονέμοντα.

*Time, the goddess of Justice; the Themis of the Greeks. Justice is denoted by the ostrich's feather; with which the head of the goddess is ornamented.*

When they would symbolise *a man who distributes justice impartially to all*, they depict THE FEATHER OF AN OSTRICH; for this bird has the feathers of its wings equal on every side, beyond all other birds.

## 119. HOW A MAN THAT IS FOND OF BUILDING



ριθ'. Πῶς ἄνθρωπον φιλοκτίστην.

*A Hand signifies a hand, also the letters T, Th, or D.*

When they would symbolise *a man that is fond of building*, they delineate A MAN'S HAND; for it performs all works.



## APPENDIX

### EXPLANATION OF THE PLATES.

The FRONTISPIECE is a Ptolemaic doorway, with the supreme god, Ammon, upon its piers, holding in one hand the staff of power, and in the other the emblem of life. The sacred symbol of the. Winged Globe and Serpent is upon the architrave: and a continuous row of serpents forms .an attic above the cornice. The symbol in the centre signifies "Hieroglyphics."

### PLATE I.

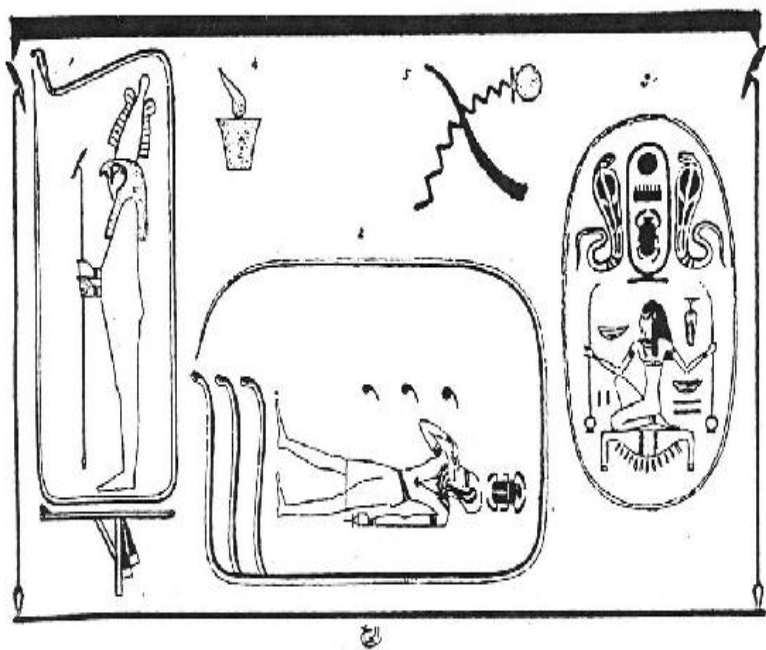


Fig. I. is a representation of the god Atmou surrounded by a serpent with his tail in his mouth, and is given by Dr. Leemans in illustration of book I. chapter 2.

II. Is an illustration of the same chapter; it occurs on a sarcophagus in the British Museum.

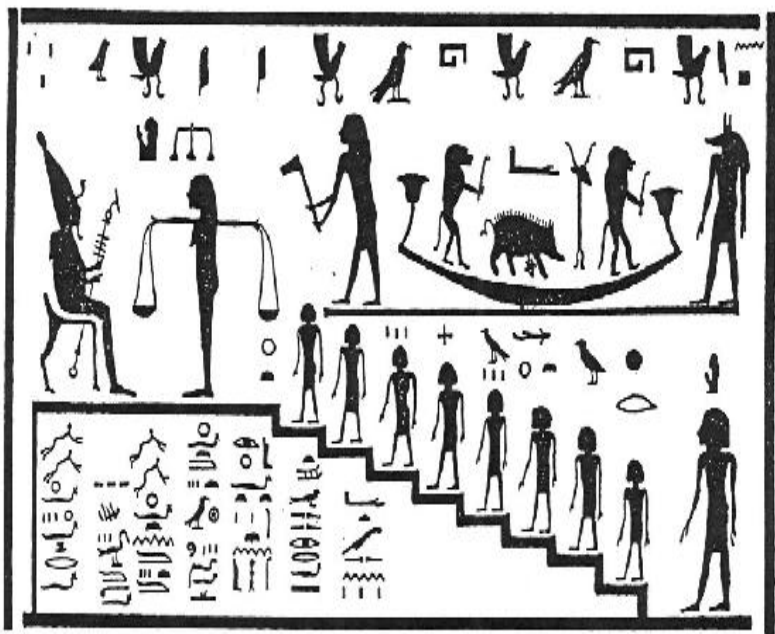
III. Is from a scarab seal in the possession of J. Millingen, Esq. It is a representation of Netpe holding two palm branches indicative of the year, and seems to imply that the calendar was reformed by Thothmos III. whose signet occupies the upper half. See chapter 12.

IV. A lamp or pot of fire, signifies the letter B, and may be an illustration of chapter 22.

V. This has not unfrequently been considered. an illustration of book I. chapter 43; but is extremely doubtful.

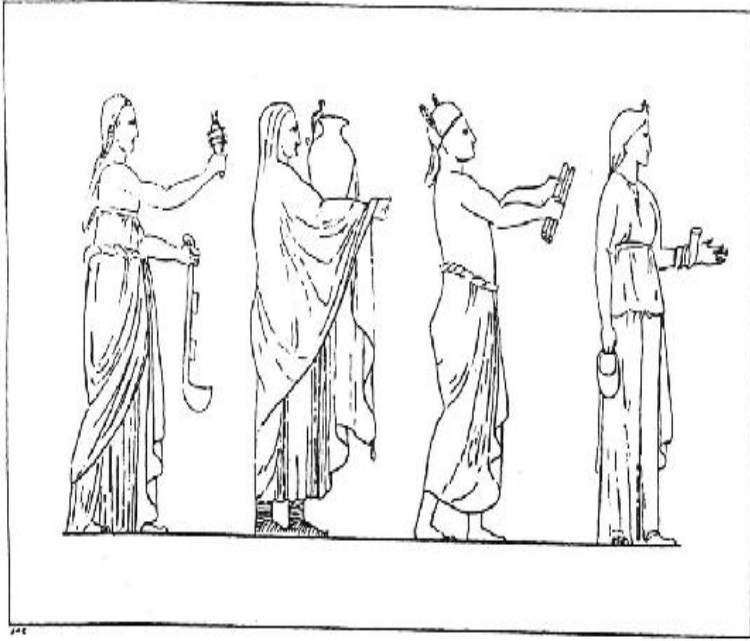
PLATE II.





This plate, sketched by Mr. Bonomi, from a tomb in Thebes, represents a judgment scene in which, as explained by Champollion, different souls are ascending the steps to judgment by Osiris. The soul of a glutton last condemned is departing in the boat in the form of a swine. See book II. chapter 37: and for the inverted stags' heads, which seem to have some connection with eternity, see book I. chapter 69, and book II. chapter 21. A similar judgment scene appears upon the sarcophagus from Belzoni's tomb in Sir J. Soame's museum.

PLATE III.



It is evident that in the chapters, 37, 38, 39, 40, 41, and 42, of the first Book, Horapollo must have had in view one of the ceremonial processions of the Egyptian priests.

The plate, a copy of a basso rilievo of Roman date, given in Bartoli's *Admiranda*, represents a similar procession. The following passage from Clemens of Alexandria throws considerably more light upon the subject:

The Egyptians possess a certain native philosophy of their own, and this their sacred ceremonies principally shew. For first proceeds a *Singer* bearing some of the symbols of music: and

they say that his duty is to be versed in the two books of Hermes, one of which contains the hymns of the gods, and the other precepts for the regulation of the king's life. After the singer comes the *Horoscopus* holding in his hand a clock and a palm branch, the symbols of astrology. His duty is constantly to retain in memory the astrological books of Hermes, which are four in number: of these one treats of the disposition of the apparently fixed stars, another of the conjunctions and illuminations of the sun and moon, and the remaining ones of their rising. After him proceeds the sacred Scribe, having wings upon his head, and in his hands a book and rule containing ink and the reed with which they write. His duty is to be acquainted with what are called hieroglyphics, relating to cosmography, geography, the positions of the sun and moon, the five planets, the topography of Egypt, the Nile, and its adjacent shores; comprising also a description of the attire of the priests, and of the places set apart for them, and concerning the measures and other matters appertaining to the priests. After the preceding, follows the *Stolistes* (the Master of the Robes,) holding the rod of justice and the chalice. His duty is to be versed in all things relating to education, and the rites called "the sacrifice of the calf." Ten of these [books] relate to the worship of their gods and the Egyptian religion, viz. such as concern the sacrifices, first fruits, hymns, prayers, processions, festivals, and the like. Last of all comes the *Prophet* openly carrying in his bosom the waterpot: and he is followed by the supervisors of the exportation of bread. His duty as president of the temple is to be conversant with the ten books called hieratic. These contain all things relating to the laws and the gods, and the entire ordinances respecting sacred matters. For among the Egyptians the prophet presides over the distribution of the revenue; hence there are forty-two books of Hermes which are absolutely necessary. Of these, thirty-six, containing

all the philosophy of the Egyptians, are learned by the above-mentioned officers: the remaining six, relating to medicine and the constitution of the body, and to its diseases and organs, and to pharmacy and the eyes, and lastly to woman, are learned by the pastophori.—*Clemens. Strom.* VI. 633.

The following passages from Clemens of Alexandria and Porphyry are illustrative of the different kinds of writing anciently practised in Egypt. The passage of Clemens is found to be strictly in accordance with the result of modern discoveries, which have brought to light the Enchorial, Hieratic, and Hieroglyphic inscriptions, and the different species of Hieroglyphics.

#### FROM CLEMENS.

Now those who are instructed by the Egyptians, first of all learn that system of Egyptian writing, which is called the EPISTOLOGRAPHIC [or enchorial]; secondly, the HIERATIC, which is used by the sacred scribes; thirdly and lastly, the HIEROGLYPHIC. Of this [last] one kind expresses its own meaning *by the first elements [alphabetically]*; but the other kind is *symbolical*. Of the symbolical, one sort directly conveys its meaning *by imitation*; another sort is written as it were *metaphorically*; while the remaining sort speaks *allegorically* as it were by means of (enigmas. Thus, [Imitatively,] when they would indicate the Sun they make a CIRCLE, and the *moon*, a CRESCENT by a form which conveys its own signification. But Metaphorically, they adopt some appropriate turn or transfer in their engravings, simply changing some things, but multifariously transforming others: thus in expressing the praises of their kings they invest them

with the mythological attributes of the gods, by a transfer of their symbols. But of the third form, the Enigmatical, let this serve as an example: some of the stars, on account of the obliquity of their courses they portray by the bodies of Serpents; but the Sun by that of a Beetle, because it forms a globe of cow-dung, rolling it with its face averted: they say also that this creature lives six months under ground, but the other portion of the year above ground; that it propagates by vivifying the before mentioned globe; and that no female beetle is ever born.—*Strom.* V. 555.

#### FROM PORPHYRY.

Pythagoras travelled also among the Egyptians; and in Egypt he lived with the priests, and learned from them the wisdom and language of the Egyptians, and the three kinds of writing, viz. The *epistolographic*, the *hieroglyphic*, and the *symbolic*, the one conveying its meaning directly by imitation, the other allegorically, by means of ænigmas. *De Vit. Pyth.* p. 8.

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## INDEX OF THE ABBREVIATIONS USED, AND EDITIONS REFERRED TO

Al.—Alii.

Ald.—Aldine edition of Horapollo, 1505.

Anc. Fr.—Ancient Fragments, by I. P. Cory.

Arist.—Aristotle de Generatione et Corruptione.

- Aug.—Augustine MS. quoted by De Pauw.
- Bartoli.—Bartoli's *Admiranda*.
- Boch.—Bochart's *Hieroicoicon*.
- Causs.—Caussin's *Horapollo*, 1631.
- Champ.—Champollion's *Pantheon*, *Precis*, and *Letters to Dacier*.
- Clem.—Clemens Alexandrinus' *Stromata*. De Pauw, 1727.
- Eusebius.—*Præparatio Evangelica*.
- F.—A French Translation of *Horapollo*, 1574.
- Hæsch.—Hæschel's *Horapollo*, 1595.
- Jab.—Jablonski's *Pantheon Ægyptiorum*, and *Glossarium*.
- Kirch.—Kircher's *Obeliscus Pamphilius*.
- Klap.—Klaproth's *Epistola ad Goulianoff*.
- Leem.—Leemans' *Horapollo*, 1837.
- Mat. Hier.—Wilkinson's *Materia Hieroglyphica*.
- Mer.—Mercer's *Horapollo*, 1548 and 1551.
- Mor.—A MS. given by Morell to Mercer, and quoted by him.
- Om.—Omit.
- Par. A. B. C.—Three manuscripts in the library of the King of France, referred to by Leemans.
- Par. Reg.—A manuscript in the library of the King of France.

Pier.—Pierius' Hieroglyphics, 1614-1626.

Plut.—Plutarch's Isis and Osiris.

Sh.—Sharpe's Vocabulary of Hieroglyphics, and Egyptian Inscriptions.

Salm.—Salmasius' Lexicon.

Tat.—Tattam's Coptic Lexicon.

Treb.—A Latin translation of Horapollo by Trebatius, 1515.

Vat.—The Vatican manuscript of Horapollo.

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# Notes

- [1] See I. P. Cory's *Mythological and Chronological Inquiries*.
- [2] Eternal power?—a definite period?—an age?
- [3] Eternal power?—a definite period?—an age?
- [4] OYPO, in Coptic, signifies a king. Jab. Champ. Tat.—Morell suggests Οὐβαῖος, as a derivative from ΟΙΛ, Ob, a serpent.
- [5] The Cobra Capella.—Hasselquist is in error when he says that the Arabs call this serpent Haje. They call it Nasher: and Haiyeh or Hayyeh is a general name for a serpent.
- [6] Qy. insert" Power?"
- [7] Kircher suggests, "By the hiss."—See also Sanchoniatho Eus. Pr. Ev. lib. i. c. 10.
- [8] De Pauw proposes εἰς αὐτὸ, or εἰς αὐτὰ, which Leemans adopts. But it simply refers to the ancient doctrine of Generation and Corruption. See Arist. de Gen. et Cor.
- [9] Regulate the calendar.
- [10] Qy. *A palm branch*, Sharpe, 636. Clemens Alex. describing a procession, states that the Horoscopus carries a φοῖνικα, which evidently must imply a palm branch. See passage of Clemens in the Appendix.
- [11] During the first fifteen days?

- [12] During the last fifteen days.
- [13] Substitute a square?
- [14] i.e. calculating according to Sothic time.
- [15] Salm. and De Pauw suggest, and Leem has ventured to insert in the text καὶ τετάρτου, i.e. *and a quarter*, which entirely destroys the passage. Mr. Wilkinson says, "They had two years, one intercalated, the other not: the former was calculated from the Heliacal rising of the Dogstar, to that of the ensuing year, and was hence called the *Sothic year*: it had also the name of *Squared year*, from the intercalation; and when expressed in hieroglyphics a square is placed instead of the globe of the solar year, which last was used in the dates of their tablets, that refer to the reigns of kings or ages of individuals." Mat. Hier. part ii. p. 134.
- [16] The period of four Julian years.
- [17] Ald. and Treb. omit.
- [18] To denote *Hor*, they delineate a HAWK; and to denote *Hathor*, a HAWK WITHIN AN ENCLOSURE, as in the figure, which is read as an abode of Horus. Plutarch states that ATHURI signifies *Horus's mundane house*.
- [19] Treb. omits the concluding sentence from ζῶω
- [20] Produced by a single parent?
- [21] Cuper. and De Pauw propose ἰβιδόμορφος, *ibis-formed*; which is adopted in the translation above, but not inserted in the text.
- [22] This division appears to intimate the three seasons of the Egyptian year,—four months of Vegetation, four months of *Harvest*, and four of

the *Inundation*, and the five epagomenæ consecrated as the birthdays of the gods.

- [23] Par A. Treb. Leem.γραμμαί al.—Leemans observes that the Alexandrine Interpreters of the Old Testament always reckon the money by the didrachma, as in xxx. Ex. 13, for the drachma they use the half of a didrachma, τὸ ἥμισυ τοῦ διδράχμου.
- [24] To denote *Phthah*, they delineate a SCARABÆUS i and a VULTURE, to denote *Neith*?
- [25] Sacred scribe.
- [26] De Pauw suggests—...—are borne down by the stream, but this alone swims to the spot it intends to reach without being carried down by the stream. The passage is very obscure.
- [27] The Lion's head is commonly used as a waterspout in the temples of Egypt.
- [28] Qy. Αἴγυπτος, the Nile? or Egypt after the inundation?
- [29] Leemans very happily suggests, from the following passage in Pliny. *Nat. Hist.* V. 9., that the symbol had some reference to the rising of the Nile: "Justum incrementum est cubitorum sedecim . . . . . in duodecim cubitis famem sentit; in tredecim etiamnum esurit; quatuordecim cubitis hilaritatem adferunt; quindecim securitatem; *sedecim delicias*."
- [30] Qy. 'When they would denote *the soul*, or *an expiring cycle of time*, or *an inundation*?' Of the two first the Phoenix was certainly a symbol, and possibly of the last, on account of its periodical return.

- [31] The Phoenix the Bird, to distinguish it from the Phoenix the Palm branch.  
—See Ch. 7.
- [32] Phanes? Apollo.
- [33] See a similar relation in Tacitus Ann. vi. 28.
- [34] I have translated this according to Treb.
- [35] Qy. An Educator or Priest? See Ch. 21, fig. 4. See also fig. 3 of Neith, who was the Minerva, the Goddess of Education, pouring out the waters.
- [36] SBO in Coptic denotes learning.—Champ.
- [37] In the ceiling of the Ramesseion is a figure of Anubis seated, as in fig. I., at each end of the zodiac, gazing at the gods, who represent the intermediate months.
- [38] Qy. Ἀρχοντα, An archon or minister of state.
- [39] Very obscure—Treb. reads nudæ figuræ appositam, placed on a naked figure.—Mer. and De Pauw. suggest σχήματι γύμνω—Caus. καὶ σχῆμα γυμνόν. It seems to have been the hide of some beast worn next the skin by the King, (as Dionysus and Hercules are represented,) sod, according to Mr. Wilkinson, by the priests of a certain grade.—See his Ancient Egypt.
- [40] The cell in which the statue was carried in procession.
- [41] Moe. Pur A. B. Mer. Caus. ὄρνυγα, a quail.
- [42] No hieroglyphic of a mouse has yet been found. But Herodotus states, that when Sennacherib approached Egypt, the bowstrings of his army were destroyed by mice during the night, in consequence of which, he was

defeated by Sethos, king of Egypt, to whom was erected a statue with a mouse in his hand, as an emblem of DESTRUCTION.

- [43] Qy. Erebus? The Hebrew word עֶרֶב, EREB, signifies either p. 104 Erebus darkness, or the Nightraven, and it appears by Damascius, that the Sidonians substituted this bird as an emblem of Erebus.—An. Frag. p. 319.
- [44] De Pauw. sug. δακτυλίους," rings."—Reuv. ἐντος δακτυλίου, "within a ring." Qy. Bent into the form of a ring.
- [45] Qy. When a curved line is placed above a straight line it denotes ten of such straight lines.
- [46] ιδιάζω, "to live apart," also "to revenge oneself."
- [47] παῖσμα, "a calamity in war," also "a fault."
- [48] Pier. mentions a reading, αἴλουρον "a cat."
- [49] The Arabs still believe this to be the case.
- [50] Qy. A water skin.
- [51] The Arabs eat the flesh of this animal to free themselves from some particular illness.
- [52] διαθέντα, Ald.—σιανθέντα Par. C. Leem. "compelled to make a compact with."
- [53] Treb. from τοῦτον, sic enim non coit, "for thus he holds no intercourse."
- [54] Treb. cervum "a stag."

- [55] Treb. cervum.
- [56] De Pauw sug. and Treb. reads κορόνην νεοσσοῖς, a crow with its young.
- [57] The Ibis denotes Thoth, who was the Egyptian inventor of astronomy.
- [58] Treb. hæc enim ita alte advolat, ut nubes videat et tangat, "for it flies so high that it inspects and touches the clouds."
- [59] It is a singular fact, that in a country like Egypt, where Camels must have been abundant, there is no known instance of a Camel among the existing sculptures, hieroglyphics, or paintings. Bonomi.
- [60] κάμηρος, Al.